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HOLLIS DANN MUSIC COURSE

FIFTH YEAR MUSIC



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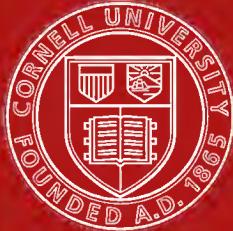
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BEETHOVEN IN HIS STUDY

HOLLIS DANN MUSIC COURSE

FIFTH YEAR MUSIC

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AT CORNELL UNIVERSITY



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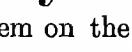
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DANN FIFTH YEAR MUSIC

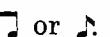
E. P. I

PREFACE

Music reading, like the reading of English, is possible only when the symbols convey definite thought to the reader. Hence, oral mastery of all tonal and rhythmic problems used in sight reading material should always precede the use of such material in sight singing practice. The lessons and methods of presentation are outlined in detail in the author's Complete Manual for Teachers, Book Two. Music Writing Book Number Three is especially designed for the written work of the Fifth Year.

EYE TRAINING. Instant recognition through the eye of intervals represented on the staff, must supplement the knowledge of intervals acquired by ear training. A pupil may know intervals aurally,  or  for example, and still be unable to recognize them on the staff fast enough to read successfully. Sufficient practice in eye training is a prime essential and is earnestly recommended.

TONE STUDY. Chromatic tones are treated not as new problems but as new applications of scale relations already known. The pupil is led to see that *di*, *ri*, *fi*, *si*, and *li* each has the same relation to the scale tone just above as *ti* has to *do*; that *ra*, *me*, *se*, *le*, and *te* have the same relation to the scale tone just below as *fa* has to *mi*. The study of chromatic tones is thus simplified by "welding" together the chromatic tone and the relative scale tone as one thought. Methods and material for the study and mastery of chromatic tones will be found in the author's Complete Manual for Teachers.

NEW RHYTHMS. The new rhythmic problem is four even tones to the beat ($\frac{2}{4}$ ). No difficulty will be found with these rhythms if the pupil has acquired the habit of beating the measure, and if he is taught always to think four tones to the beat. He should feel four tones to the beat when he sees such combinations as  or , which are equivalent to  and . Sensing the rhythm is as necessary to music reading as is the power to hear the tones mentally.

PREFACE

Material for practice of these important rhythms will be found in the little songs at the bottom of the several study pages and the pages opposite, and in many songs throughout the book.

PART SINGING. Extensive part singing has been purposely deferred until now, when the age and advancement of the pupil should insure a safe and successful experience. The two-part material has been chosen with especial reference to maintaining good tone quality while acquiring the power to sing either part. The continued study of triads begun orally in the fourth year, will be found useful in developing independence in part singing.

SONG INTERPRETATION. The importance of artistic interpretation cannot be overestimated. Mellow and pleasing tone quality, clear enunciation and articulation of the text, and musicianly rendering of the music should be the aim of every school. Correct tempo is a vitally important feature of song interpretation. Extraordinary care has been taken to secure a natural, rhythmic setting for every text, so that the words may be sung as a good reader would render them. Hence the correct tempo may usually be found by reading the text of the song.

HOME SINGING. The use of school songs in the home is a most important feature in the development of community singing. It is an index of the pupil's interest in the songs he has learned as well as an effective means of interesting parents in the work of the school. There is something radically wrong with school singing which does not reach a large proportion of the homes of the children. With this in mind the adaptability of the material to home use has been carefully considered.

FIFTH YEAR MUSIC

SEPTEMBER

Helen Hunt

Andante con moto

John E. West

1. The gen-tian's blu-est fring-es Are curl-ing in the sun ; In
2. The sedg-es flaunt their har-vest In ev-'ry mead-ow nook, And
3. By all these love-ly to-kens Sep-tem-ber days are here, With

dust - y pods the milk-weed Its hid - den silk has spun ;
as - ters by the brook-side Make as - ters in the brook ;
Sum-mer's best of weath-er And Au-tumn's best of (Omit) cheer.

ELINOR JANE

ROTE SONG

C. F. Cranch in St. Nicholas

Allegretto

D. H. Ellsworth

I. I think she has fall en a - sleep in the shade,
2. Such beau - ti - ful buns and such choc o - late cakes,

Sing low, sing low, you'll a - wake her; Ah! she's the love - li - est
Sing low, sing low, you'll a - larm her; And Oh, such el - e - gant

lit - tle maid, And her fa - ther's our fam i ly bak - er.
tarts he makes, And his name it is Josh - u - a farm - er.

mp mysteriously

ELINOR JANE

9

3. And her sweet name is El i - nor Jane, Sing low, ver - y

low, al - to-geth - er; And we meet ev - 'ry day in the

li lac lane And we go to our school to - geth - er; And we

meet every day in the li lac lane And we go to school to-ge-th-er.

BLESSINGS

Thomas Moore

Andante con moto

There is dew for the flow-ret, And hon-ey for the bee,

And bow'rs for the wild-bird, And love for you and me.

(Melody)

THE ORGAN GRINDER

Harvey Worthington Loomis

S. G. Auberlen

1. I met a hand-or gan man one day; I
 2. Said I, "Good mu-sic is al ways fine—I'll

knew him just by the sound: Said I, "Please grind me a
 pay you well, if you play." He took my pen-ny and

tune;" said he, "How fine do you want it ground?"
 turned the crank, And ground the whole tune a-way!

THE LANTERN

Adapted from Swabian dialect

Allegro

Old Swabian Tune



Boys 1. "May I take your lit - tle lan-tern? The night's ver - y, ver - y dark;
 Girls 2. "Oh, I do not want to lend it,'twould leave me with-out a light;
 Boys 3. "Man-y thanks then,for your kindness; I'll go to an - oth - er friend,



Not a star shines up a - bove me, nor moon, tho' the dogs bark;
 Call a - gain some oth - er eve - ning, with stars shin - ing all bright.
 For a lan - tern, just a lan - tern is so ea - sy to lend.



And Oh, how I need a lan - tern, it will help me up - on the
 A girl lives a - round the cor - ner; bor - row hers, but I've not a
 A fair's go - ing on to mor - row and I hoped to have tak - en



way; I'll re turn it ver - y soon, for I
 doubt That as soon as you have lit it, her
 you, But I might not see my way there, so

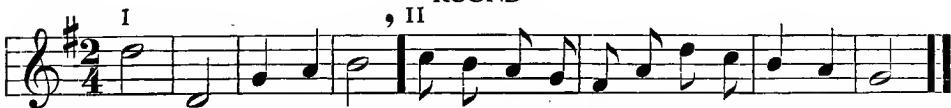


pass ev - 'ry oth - er day."
 moth - er will blow it out."

(omit.) fair, pret - ty Miss, a - dieu!"

VOICES

ROUND



1. High, low, voic - esound, Blending in the mu-sic of a joy - ful round.
2. Loud, soft, sad or gay, Sing-ing is a sol-ace on the dark-est day.

1 I * , II

2 I , II

3 I , II

4 I , II

5 I , II

6 I , II

HUNTING HORNS

ROUND

I *Lively*

II

Oh, hear the mu - si cal horns blow, Ta - ra! . Ta - ra! .

dimin.

The ech - o is an-swer-ing soft and low, A - far, a - far. .

*These studies should be sung first in unison; afterwards they may be sung as rounds

THE MAID AND THE HAZEL TREE

Adapted from the German

Ben marcato

German Folk Song



1. A maid-en saw an eg - lan-tine* a - mong the au-tumn heath-er ;
2. The maid-en said, "Dear ha - zel-tree, how sweet-ly you are grow-ing!"
3. "And that, with all the sun and dew will keep me look-ing sight-ly,



The rose-bush and a ha - zel-tree, were grow-ing there to - geth - er -
The tree re - plied, "My child, no more than you, with cheeks a - glow-ing ;
As you with food and slum-ber ev - er grow to blos - som bright-ly,



The tree, the maid, the eg - lan-tine, and bright Sep-tem-ber weath - er !
What makes me green and gold, you know, is sap with - in me flow - ing."
And each of us, with heav-en's care, will learn to live a - right - ly."

GOD'S GIFTS

Adapted from Wilhelm Hey

Moderato

German Folk Song



1. { Can you count the sil - ver star-rays In the Sky-land of the Night ?
Can you say how man - y cloud-ships At the dawn-time sail in white ?
2. { Can you count the notes of mu - sic In the song-birds air - y flight ?
Can you, tell how man - y rose-buds On the way-side blos-som bright ?



God Al - might-y far a - bove us, Who will ev - er guard and love us -
He who made the sea and riv - er, Where the sunbeams dance and quiv-er -



He has num-bered all these won-ders, And he holds them in his sight.
He has named each thing of beau-ty Which he made for our de - light.

*Eglantine, the wild rose; *Ben marcato*, well marked

THE OWL

ROTE SONG

Alfred, Lord Tennyson

Moderato con moto

Daniel Protheroe



1. When cats run home and the light is come And the dew is cold up -
2. When mer - ry milk - maids click the latch, And rare - ly smells the



on the ground, And the far - off, far - off stream is dumb, And the
new - mown hay, And the cock hath sung be - neath the thatch, .

*poco rit.**a tempo*

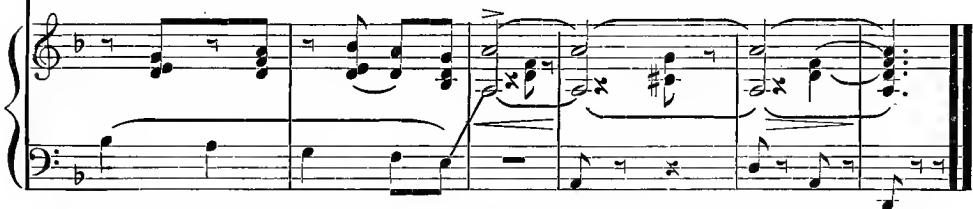
whirr-ing sail goes round, goes round, A lone and warming his five wits, The
Twice or thrice his round - e - lay, A lone and warming his five wits, The

THE OWL

15



white owl in the bel - fry sits, Tu - whoo! . . . Tu - whoo! . . .



TWILIGHT SONG

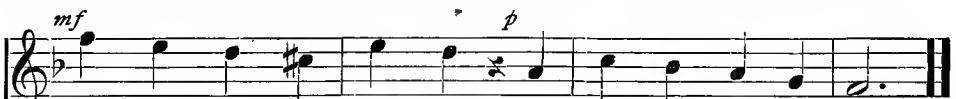
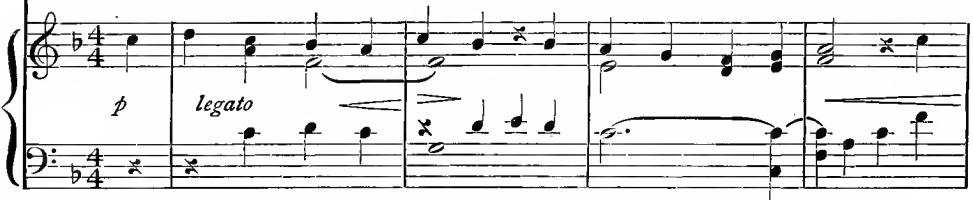
George W. Pennington

Allegretto

James Lloyd Fullerton



1. The pur - ple clouds of eve-ning Are fad - ing in the west; The
2. The vil - lage chime is ring-ing, It ech - oes near and far, And



ves per - spar - row's mu sic Comes float - ing from the nest.
God's own hand has light ed The sil - ver eve-ning star.



Reference : Manual, Book Two, Pages 70-71

The following studies should be memorized and sung individually

1

2 La *

3

4

5

6

so si

An accidental (\sharp , \flat , or \natural) in parentheses is a reminder that the one used in the previous measure is cancelled. It is an additional precaution against carrying the effect of an accidental over the bar.

* This tone in the descending harmonic minor scale is usually sung flat of the correct pitch. Practice Studies, Manual, Book Two, "Material for Practice," pages 43-44.

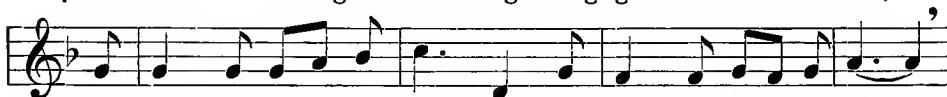
THE MILLER'S DAUGHTER

Frederick Winthrop
Moderato

J. L. F. Glück



1. The gold-en sun was burn-ing A-bove the sleep-ing pond;
2. The mil-ler's love-ly daugh-ter A sim-ple bal-lad sang,
3. Thro'-out the hours of May-light Its mu-sic rose and fell;
4. Her voice no lon-ger sound-ing Brings glad-ness to the mill,



A wa-ter-wheel was turn-ing With-in the shade be-yond,
A-bove the splash-ing wa-ter Its thrill-ing ca-dence rang,
I lis-tened till the day-light Was dy-ing o'er the dell,
But thro' my heart re-sound-ing, I hear its mu-sic still,

*cresc.**dimin.*

A wa-ter-wheel was turn-ing With-in the shade be-yond.
A-bove the splash-ing wa-ter Its thrill-ing ca-dence rang.
I lis-tened till the day-light Was dy-ing o'er the dell.
But thro' my heart re-sound-ing, I hear its mu-sic still.

THE WRAGGLE-TAGGLE GIPSIES

Traditional (abridged)
Allegro moderato

Somerset Folk Tune



1. There were three gip-sies a-come to my door, And
2. It was late last night when my lord came home, En-



down-stairs ran this a-la-dy, O! One sang high and an-
quir-ing for his a-la-dy, O! The ser-vants said on



oth-er sang low, And the oth-er sang "Bon-ny, Bon-ny Bis-cay, O!"
ev-'ry hand: "She's gone with the wraggle-tag-gle gip-sies, O!"

Reference : Manual, Book Two, Page 77

Studies 1 to 5 inclusive should be memorized and sung individually

SEQUENTIAL STUDIES

1

Ti

Fi

Ri

Si

Di

Reference : Manual, Book Two, Pages 21-23 ; 72-73.

Do Triad

Slowly do

mi 1st Inversion *so* 2d Inversion

So Triad

so *ti* *re*

Fa Triad

fa *la* *do*

BUTTERFLY

From Hoffmann von Fallersleben
Vivace

Robert Schumann (Arr.)

1. O but - ter - fly, say, O but - ter fly, say, Why flut - ter a -
2. You're here and you're there, You're here and you're there; You're ev - er - y
3. I'm gen - tle and mild, I'm gen - tle and mild, Not cru - el nor

way This beau - ti - ful day, So hur - ried, so hur - ried, So
where— A sprite of the air. Now hear me, now hear me: Don't
wild, But meek as a child. In bow - ers, in bow - ers, For

wor - ried, so wor - ried, So ner - vous and flur - ried? Stay qui - et, I pray.
fear me, don't fear me, 'Tis safe to come near me, So would - n't you dare?
hours, for hours, You've played with the flowers When - ev - er they've smiled.

CAPTIVES

Russell M. Dodge

Allegro moderato

German Folk Tune



1. { There are cag es of wire in a dark cit y store,
And in stead of the clouds and the flow'rs and the grass,
2. { In a dim cit y street there's a shop that I know,
But they ne'er have been out where the breez es are stirred,



Shut in the cag es are song - ster s by the score;
Naught can they see but the bus - y crowds that pass.
Crowd ed with flow'rs that will make a bril liant show;
Ne'er have been kissed by a bee or spring - time bird.



But they're trill ing there Like birds of air That
Still they bud and blow And smile and glow, Their



live up high in the sky, Tho' they nev er have known how it
per - fume rare on the air, For a bird and a blos-som are



I looks in the spring, Out in the fields where the wildwood birds all sing.
ev - er as sweet, What tho' they live in a dark and gloom - y street.

A SONG BY THE WAY



Sing a lay that light - ly floats, Sweet with mur - m'ring,



dy ing notes, Fall - ing soft as snow, As on we go!

A double-sharp (X) causes the staff degree to represent a pitch one whole-step higher than it would without any sharp.

GOOD HUNTING

*Lively
mf*

German Folk Tune

1. In crisp No - vem - ber weath - er, Thro' copse and o'er the
 2. The flee - ing deer we fol - low O'er hill and thro' the

heath - er, While yet the dawn is pale, While yet the dawn is pale,
 hol - low, For hounds are keen of scent, For hounds are keen of scent.

mf

With mel - low horn re sounding, The pack o'er hedg - es bounding,
 The prize is in our grasp, now; Each oth - er's hands we clasp, now,

We thread the hunter's trail, O! We thread the hun-ter's trail.
 To mark a day well spent, O! To mark a day well spent.

Repeat pp

With "View-hal - lo!" With "View-hal-lo" The joy - ful huntsmen go.

JACK-O'-LANTERNS

Mysteriously

They say that spooks are seen On ev - 'ry Hal - low - een; I've
 Their eyes are made of flame, With nose and mouth the same; So
poco cres. , *dimin.*

heard they live by can-dle-light, And frighten folks at night.
 all who see them prowl about Should try to blow them out.

O whoo !



QUEEN OF THE MONTHS

Allegretto



1. Sweet June has no such col - or to show As gold en Oc -
2. Thro' tree and vine rich Au - tumn will twine Her rib - bons as



to - ber puts forth, O! Her leaves are more gay than the
bright as the flame, O! O'er months of the year, be they



flow'rs of May, Tho' weath - er-vanes point due North, O!
glad or drear, Oc - to ber for queen we claim, O!

GOLD OCTOBER

Frederick Winthrop

*Moderato**poco rit.*

Arthur Edward Johnstone

a tempo

1. Gold Oc-to-ber! O crimson-robed Oc-to-ber! From frost that sil-vers
 2. Glad Oc-to-ber! O rain-bow-hued Oc-to-ber! But miss-ing Summer's

thy bou-quet, Those there be Who sing of thee As cold Oc -
 wood-land tune, Those there be Who sing of thee As sad Oc

ritard. dimin.

to - ber, Not think-ing how thy breath may be as mild as May.
 to - ber, Not heed-ing how thy laugh-ter is as gay as June.

ritard. dimin.

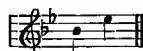
EYE TRAINING STUDIES

To be practiced with syllable names until each child can speak or sing the studies rapidly without breaking the rhythm. The lines and spaces on the staff are called staff degrees.

3ds. An interval (skip) of a third includes three staff degrees, thus : 



A musical staff in G major (one sharp) and common time (4/4). It consists of four measures. The first measure starts on the first line. The second measure starts on the second space. The third measure starts on the first line. The fourth measure starts on the second space. Above the staff, there is a bracket labeled '1' over the first line and '2' over the second space.

4ths. A Fourth includes four staff degrees 



A musical staff in G major (one sharp) and common time (4/4). It consists of six measures. The first measure starts on the first line. The second measure starts on the fourth line. The third measure starts on the first line. The fourth measure starts on the fourth line. The fifth measure starts on the first line. The sixth measure starts on the fourth line. Above the staff, there is a bracket labeled '1' over the first line and '2' over the fourth line.

5ths. A Fifth includes five staff degrees 



A musical staff in G major (one sharp) and common time (4/4). It consists of seven measures. The first measure starts on the first line. The second measure starts on the fifth line. The third measure starts on the first line. The fourth measure starts on the fifth line. The fifth measure starts on the first line. The sixth measure starts on the fifth line. The seventh measure starts on the first line. Above the staff, there is a bracket labeled '1' over the first line and '2' over the fifth line.

6ths. A Sixth includes six staff degrees 

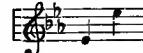


A musical staff in G major (one sharp) and common time (4/4). It consists of eight measures. The first measure starts on the first line. The second measure starts on the sixth line. The third measure starts on the first line. The fourth measure starts on the sixth line. The fifth measure starts on the first line. The sixth measure starts on the sixth line. The seventh measure starts on the first line. The eighth measure starts on the sixth line. Above the staff, there is a bracket labeled '1' over the first line and '2' over the sixth line.

7ths. A Seventh includes seven staff degrees 



A musical staff in G major (one sharp) and common time (4/4). It consists of nine measures. The first measure starts on the first line. The second measure starts on the seventh line. The third measure starts on the first line. The fourth measure starts on the seventh line. The fifth measure starts on the first line. The sixth measure starts on the seventh line. The seventh measure starts on the first line. The eighth measure starts on the seventh line. The ninth measure starts on the first line. Above the staff, there is a bracket labeled '1' over the first line and '2' over the seventh line.

Octaves. An Octave includes eight staff degrees 



A musical staff in G major (one sharp) and common time (4/4). It consists of ten measures. The first measure starts on the first line. The second measure starts on the eighth line. The third measure starts on the first line. The fourth measure starts on the eighth line. The fifth measure starts on the first line. The sixth measure starts on the eighth line. The seventh measure starts on the first line. The eighth measure starts on the eighth line. The ninth measure starts on the first line. The tenth measure starts on the eighth line. Above the staff, there is a bracket labeled '1' over the first line and '2' over the eighth line.

OCTOBER'S BRIGHT BLUE WEATHER

Helen Hunt Jackson

Allegretto

Daniel Protheroe

1. O suns and skies and clouds of June And
 2. When on the ground red ap - ples lie In
 3. O suns and skies and flow'rs of June, Count

*mp e legato**With pedal**poco cresc.*

flow'rs of June to geth - er, Ye can not ri - val for
 piles like jew els shin - ing, And red der still on
 all your boasts to - geth er; ♫ Love lov-eth best of

*poco cresc.**poco rall.*

one short hour Oc - to - ber's bright blue weath - er.
 old stone walls Are leaves of wood - bine twin - ing.
 all the year Oc to - ber's bright blue weath - er.

poco rall.

GOING TO THE FAIR

Wm. Luton Wood

Vivace

1. The birds are sing-ing, The bells are ring-ing, There's music in all the
3. Come, lads and lass-es, The time it pass-es, Step out with a roy-al



air, heigh - ho! As all to - geth - er In gold - en weath-er, We
air, heigh - ho! As all to - geth - er In gold en weath-er, We



mer - ri - ly go to the fair, heigh-ho! 2. We have no mon-ey for
mer - ri - ly go to the fair, heigh-ho!

FINE *mp*

(bring out the tenor melody)

GOING TO THE FAIR

27

rib - bons bon - ny, Our clothes are the worse for wear, But lit - tle it
 mat - ters, In silk or in tat - ters, We mer - ri - ly go to the fair.

poco a poco cresc.

rall. D.C.

*Ped. **

THE TALKING BROOK

Hans Georg Nägeli

1. Down where ferns and al ders grow, Once I saw a
 2. "No," said he, "I'll flow a long—Hear me sing my

brooklet flow Past the mead-ow stile; Then said I, "Why run so,
 laughing song While I run and leap! Half a mile be-yond, there,
 Rac ing in the sun, so? Stay and rest a - while."
 Nest ling in the pond, there, I shall rest and sleep."

MAJOR AND MINOR SCALES

Reference : Manual, Book Two, Pages 25 to 27

Each key signature may indicate two keys—a major key and its relative minor.

The Normal Minor has the same tones as the Major.

Do Major from F *Do* Major from F

La Minor from D (Normal form) *La* Minor from D (Normal form)

Major from E Minor from C♯ (Normal form)

Major from E♭ Minor from C (Harmonic form)

(One new tone, *Si*)

Major from D Minor from B (Harmonic form)

MY SONG

Katherine Whitmore

Moderato

B♭ major

There stole in - to my heart to-day A song, a song;
rit.

I think it had no name, I think it had no name.

G minor B_b major

Yet, should it ev - er fly a-way, My song, my song,
G minor *rit.*

I'd love it just the same, I'd love it just the same.

WHO KNOWS?

Pauline Cushing

John E. West

Poco allegro

SOLO

mf

When do the butter-flies paint their wings?

*Ped. * Ped. * simile*

CHORUS

SOLO

mf

When, when, when? When do the bum-ble-bees buy their stings?

f CHORUS

SOLO

mf

When, when, when? Do they choose the time in their very own way, Or

WHO KNOWS?

CHORUS

must they wait till they're told they may? Who knows? Who knows? . . .

f rit. *a tempo*

mf rit. *a tempo*

mf SOLO

How does a fire - fly flash his light?

mf *p*

CHORUS

SOLO

CHORUS

How, how, how? How does a sleep-ing bird stay all night On

mf *p*

CHORUS

SOLO

breeze-rocked bough? O who can ex-plain all the won-der-ful things;

*mf**p**rit. poco a poco*

Birds and fire flies, bees and wings? Could fair ies an-swer me,

rit. poco a poco

a tempo
CHORUS

do you sup-pose? Who knows? Who knows? .

*a tempo**a tempo**rit.**a tempo*

1 a You should feel the rhythmic swing of the measure before you begin to sing.

1 b Thinking two even tones to the beat, the first *with*, the second *after* the beat

1 c Thinking four even tones to the beat, the first *with*, the other three *after* the beat

THE TWO CLOCKS

Moderato

Hear the music of the wall-clock, }
Hear the music of the hall clock, } One of them is fast, quite

Hear the tune of wall clock, tick-tock, } One goes fast with
Hear the tune of hall clock, tick-tock }

fast, you know, And one quite slow.

tick - a tick - a - tock, And one goes slow - ly, tick - tock, tick - tock.

FAIRIES

Frederick Winthrop

Felix Mendelssohn-Bartholdy
in "A Midsummer Night's Dream"*Allegretto*

1. I would be a fair - y if I could, Fed on dew and

liv - ing in a wood, For fair - ies have a pair of mag - ic wings;

Wings are al - ways use - ful things. 2. Playing at a game of hide-and-seek

FAIRIES



We could nev - er. find them in a week, But when you make a wish, they'll

bring it true; All is good that fair- ies do. 3. Late in the night when

stars peep out And fire- flies toss their lights a- bout, Wee lit-tle gob-lins,

fays, and elves, With' dance and song en joy them-selves.

4. When they hear the voice of Chan-ti-clear, All the lit - tle fay - folk dis - ap-pear -

Ev'-ry one a - tip-toe steals a-way, Ere the day ; So,good bye ! Off they fly.

1

2

3

4

WILL-O'-THE-WISPS

From the Japanese
Moderato

F. Halévy

Ti - ny lit tle twink - ling, spark - ling fire flies,

Children of the gold - en stars a - bove, Lighting up a path - way

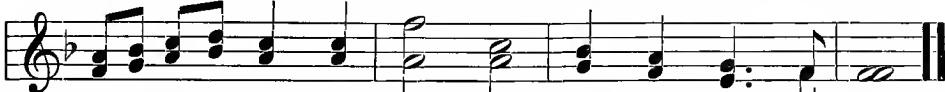
through the rice field, Lead me to the one I love.

CONQUERORS

George Frederick Handel

Majestically

1. Bright, o'er the high land, Shafts of gold and white
2. Clouds, clad in morn light, Spread their wings on high;



Sped from out the sky - land, Van - quish gloom and night.
Le gions armed with dawn - light March a cross the sky.

FLYING SOUTH

Moderato

French Folk Tune



1. Birds have left for the southland warm, Sure of finding the sun - ny weath-er ;
2. On the way they will pipe and sing, Each one preening his pretty feath-er ;



Fear - ing cold and a win - ter storm, Close as bees they will flock and swarm.
Cheer and joy they will surely bring, Where they go they will find the spring.

THE HUNTING MORN

Marcato

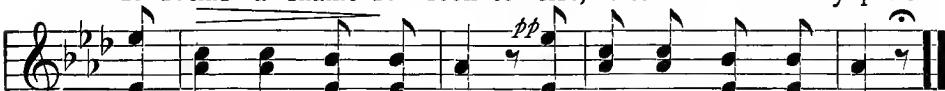
German Student Melody



1. The fox peeped out of bed, He cock'd his ear and said,
2. So then he left his bed, And hast - ing off, he said,



"I hear the sound of hunt - ing-horns; Tones no Rey-nard scorns,
"It seems a shame so soon to rise, Yet I real - ly prize



So off I should be sped, If I would save my head."
My hand-some brush of red, So use - less when I'm dead!"

THANKSGIVING BELLS

James F. Caldwell

*Not dragging**mp*

Arthur Edward Johnstone

*cresc.**f*

1. High swing the bells, Loud ring the bells That fling a gold - en
 2. Tho' fleet the song, How sweet the song ! Re peat the chim - ing

mes - sage on the frost - y au - tumn sky, While far the ech - oes
 pre - cept from the i vy-cov - ered tow'r, That wakes the morning

fly : "For the boun-ty of the tree and vine that makes the worldre -
 hour : "Ere the days of gray No - vem - ber on the wings of time de

legato

THANKSGIVING BELLS

39

mf > > > >

attacca

joice In glad thanks-giv - ing U - nite with tune-ful voice!"
part, In glad thanks-giv - ing Re - veal a glow-ing heart!"

attacca

THE EVENING STAR

From Hoffmann von Fallersleben

Moderato

Robert Schumann

p (2nd Sop. optional)

I. O bright eve - ning star, So high and so far, . You
2. At close of the day, Tho' far I might stray, Your
3. A flow'r of the night, You smile from the height; The
4. O star in the blue, So con-stant and true, . I'd

p legato

cresc.

shine in my heart . Wher - ev er you are!
soft sil - ver light . Would show me the way.
gar - den of heav'n Has no blos som more white.
be, Oh, so glad To give light just like you!

cresc. *mf*



THE PRINCE'S WEDDING

Katharine Whitmore

Tempo di menuetto



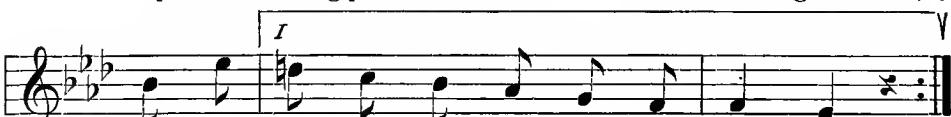
1. Danc-ing at the Prince's wedding, Duchesses and dukes were treading
2. Tim-ing to the sil - ver flut - ing, Ev'ry one his mate sa - lut - ing,



Mu - sic of a min u - et en tranc ing; Dames were
Pret - ty was the maid - en's ten der glanc ing, Such a



curt - sey - ing se-date - ly— O the mel - o - dy was state - ly;
cap - ti - vat - ing pleas-ure, Such a fas - ci - nat - ing meas-ure,



Bril liant { cos - tumes all the scene en - hanc ing.
With the }



Prince and Prin - cess join - ing in the danc - ing.

SAILOR LIFE

Irish Tune

Allegro

1. O a sai - lor's life's the life for me Where
2. O the joy to see the break er swell When

all is jol - li - ty and all is free; How I love the blue and
all goes mer - ry as a mar - riage bell; Oh, I love it more than

REFRAIN

bound-ing sea ; I'll make my home on the o - cean. } So ho, heave ho, my
tongue can tell ; I'll make my home on the o - cean.

mess-mates all, Up - on the bil - low we can rise and fall ; O

ho, heave ho, my mess-mates all, We'll make our home on the o - cean.

INDIAN SUMMER

Moderato

Now's the sea-son That we have good reason To ex-pect fair In- dian
Wild-flow'r's lin-ger, Tho' the frost's coldfinger Orders home each golden

Sum - mer; } All the air is ha zy, Ev - ry zeph - yr la - zy ;
hum - mer.

What a hap py time To take a moun - tain climb.

THE WOODLAND PICTURE BOOK

Foster B. Merriam

*Moderato**mf*

I. I'd like to tell you of a picture book, a
 2. The leaves that rustle in that picture book, that

picture book That waits for all within the woods, a - part ; It's
 picture book Are shin - ing green, the cov - er's gold and blue ; And

filled with love - ly fair - y tales, fair - y tales, fair y tales ; The
 all the love - ly fair y tales, fair - y tales, fair y tales ; Are

birds will tell the fair - y tales, they know them all by heart—We'll
 just the old - en fair - y tales that al - ways seem so new—That

poco rit.

find the wood-land pic - ture book as soon as you will start.
 mag - ic wood-land pic - ture book was made for me and you.

WORSHIP

James Montgomery

Old Tune

FINE

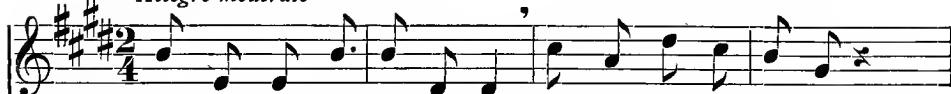
I. { Songs of praise the an - gels sang ; Heav'n with al - le - lu ia rang }
 { When Je - ho - vah's work be - gun, When he spake and it was done. }
 (D.C.) Learn-ing here, by faith and love, Songs of praise to sing a - bove.

2. Saints be - low, with heart and voice, Still in songs of praise re - joice,

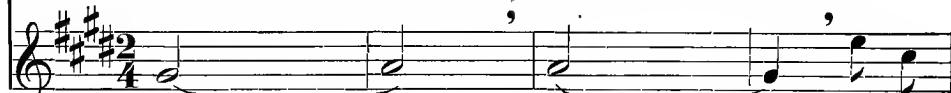
FREE HONEY

James F. Caldwell
Allegro moderato

Harvey Worthington Loomis



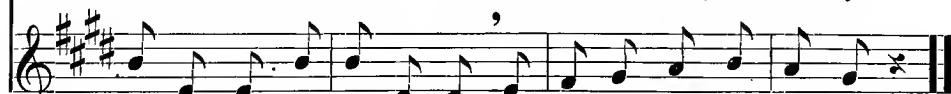
1. "Fuz - zy, buz - zy bus - y bee, Al-ways mak-ing hon-ey,
2. "Thank you," said the hum-ming bee, "You shall have the hon-ey,



M-m (with closed lips) . . . M-m "Won't you
M-m M-m "But my



M-m If I will pay you mon-ey?"
M-m So I won't take your mon-ey."



sell a lit - tle bit to me, If I will pay you mon-ey?"
hon - ey-sweets are al-ways free, So I won't take your mon-ey."

MORNING STARS

Andante

Irish Folk Tune

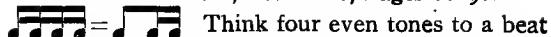


1. Be-hold the stars of morn - ing, Bright jew - els in a sky of rose,
2. 'Tis said they sang to - geth - er That day when first the heav'n un-rolled,



The crown of day a - don - ing While ear - ly twi - light glows.
A lay of spring-time weath - er— A mag - ic song of gold.

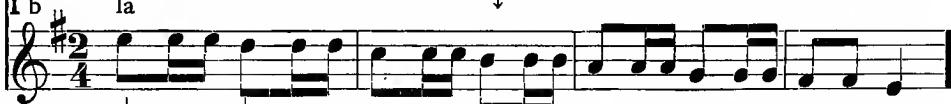
Reference: Manual, Book Two, Pages 88-90.

 Think four even tones to a beat

1 a do



1 b la



2 do



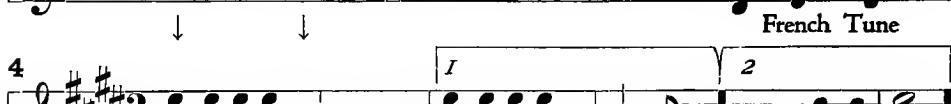
3 mf



From Franz Schubert
(repeat pp)

French Tune

4



I 2

THE WISE GEESE

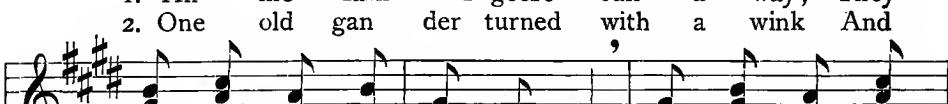
Harvey Worthington Loomis

Melody by Robert Schumann

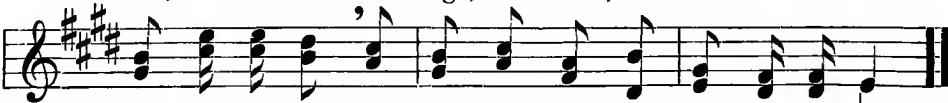
Moderato



I. All the farm - er's geese ran a way; They
2. One old gan der turned with a wink And



flapped their wings and said, "Good day!" Farm - er cried, "Oh,
said, "We need a change, I think; Now that once we're



why do you go? I'll have no poul - try left but a crow!"
all run-ning loose, If I came back they'd call me a goose."

THE THRESHERS

Adapted from Johann Friedrich Schelz
Allegretto

German Folk Song

I. { Bells in the stee - ple are strik - ing the hour ; Time for the
Rob - ins are car - ol - ing, out in the bow'r; Dai - sies have
2. { Chant - i - clear tells you the time of the day, Nois - i - ly
Pup - pies and kit - tens are bus y at play ; They nev - er

thresh-er to rise ; } Farm-ers al - read - y are out on the plain,
o - pened their eyes ; } crow-ing his song; } You are the on ly one ly - ing in bed ;
slum-ber too long ; }

Bus - i ly, mer - ri - ly threshing the grain, Bus i - ly, mer - ri - ly,
All of the oth - ers are work - ing in - stead, Cheer - ful - ly, nois - i - ly,

bus - i ly, mer - ri ly, O - ver and o - ver a gain.
cheer - ful - ly, nois i - ly Thresh - ing the wheat for our bread.

FOREST BRANCHES

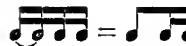
Russian Folk Tune

Allegro moderato

Spring - time robes the boughs in green, Light as a song - bird's feath - er ; }
Au - tumn strips the branches clean, Bare to the frost - y weath - er ; }

Soon the old North Wind comes round, Then they will crack and splinter,
Fall - ing with a shriek - ing sound, Killed by the King of Win - ter.

rall.

 Think four even tones to a beat

1



,



,

2



,

3



I

2

4



MERRY MEASURES

Moderato



Here is a song Like a riv - u let with jew-els in it;



Notes run a long at the rate of man - y score a min - ute;



Sixteenth notes and eighth notes too, Now and then a quarter, then we are thro'.

THE FOX AND THE GRAPES

Thomas Dibdin
Allegro moderato

Old Welsh Melody



1. A hun-gry fox one day did spy, Fa la la la la la la la,
2. The fox his pa-tience near-ly lost, Fa la la la la la la la,



FINE



Some nice ripe grapes that hung so high, Fa la la la la la la la la.
(D.S.) "If you can fetch me down, you may," Fa la la la la la la la la.

With ex - pec - ta - tions balk'd and cross'd, Fa la la la la la la la.
(D.S.) Then he went, and swore the grapes were sour, Fa la la la la la la la.



1

2

3

ROUND

I II

THE WIND AND THE MOON

George MacDonald

mf

Said the wind to the moon, I'll blow you out, You
stare in the air Like a ghost in a chair, Al-ways look-ing what
I'm a - bout. I hate to be watched; I'll blow you out.

Winthrop Packard
(The Youth's Companion)

PLAYMATES

John E. West

Poco allegretto

mf

1. The Ech-o boy lives un-der the hill, And he
2. I like to hear the Ech-o boy talk When he



ECHO *

*p**mf*

calls to me all day: (all day:) When-ev-er I shout he
an-swers back in play: (in play:) But how I wish he'd come



2d time, rit.



an-swers back, But he never comes out to play. (to play.)
out to walk; Don't you think that he will, some day? (some day?)



* The Echo portions should, if possible, be sung by Solo voices, or two or three voices to each part placed at some distance away from the Chorus.

CHRISTMAS TIME

Josef Haydn

Allegro

1. { Christmas Eve! Christmas Eve! Now the tree is a-light, O
Christmas Morn! Christmas Morn! Ground with snow cover'd (*Omit*) white, O!

2. Christ-mas Noon! Christ-mas Noon! Ev - 'ry chime is a - ring - ing.

Ho, sing ho! The mer - ry, mer - ry chimes are ring - ing.

Ho, sing ho! The mer - ry, mer - ry world is sing - ing.

(Melody)

Christmas Night! Christmas Night! All the world is a - sing - ing.

SLEIGH BELLS

ROUND

PINK AND WHITE

Foster B. Merriam

Tell me, Oh, An-swer if you know, What there is as fair as
Grows one flow'r Thro' De-cember's hour Like the summer bud we
June's first rose. Yes, I know an-oth - er, Sweet as Ro-se's broth-er,
watch un-close ? Here you have the answer: He's a fair-y danc - er,

I 2

Flut-t'ring in the air when the breez - es blow.
Love - ly Win - ter's first pet - al (Omit) flake of snow.

HEAVENLY GUIDANCE

Translated from Julius Sturm

Slowly and quietly

From Carl Löwe

When win - ter days are com - ing with frost and snow,
Who warns them that the cold win - ter days are nigh,
And shows the birds their way thro' the vast blue sky,
The one who guides the swal - lows to that fair land
Is he who holds the sea - sons at his com-mand,

And tells them of the South - land, The
Un - til they reach the gar dens, The
And ev - er leads his chil - dren, His

warm and sun - ny South-land Where palm - trees grow ?
bright and glow - ing gar - dens That south - ward lie ?
well be - lov - ed chil - dren By his own hand.'"/>

Who whis - pers to the swal - lows, "Tis time to go,"
When win - ter days are com - ing with frost and snow,
Who warns them that the cold win - ter days are nigh,
And shows the birds their way thro' the vast blue sky,
The one who guides the swal - lows to that fair land
Is he who holds the sea - sons at his com-mand,

And tells them of the South - land, The
Un - til they reach the gar dens, The
And ev - er leads his chil - dren, His

warm and sun - ny South-land Where palm - trees grow ?
bright and glow - ing gar - dens That south - ward lie ?
well be - lov - ed chil - dren By his own hand.

Reference: Manual, Book Two, Pages 13-14; 33-34; 88-90

A part of the class sings 1a while the other part sings 1b or 1c

1a

1b

Think four even tones to one beat

1c

2

3

4

SOLDIERS

ROUND

I II

Left, right ! sol-diers come, Rub-a - dub - a, dub - a-dub-a, dum-dum-dum;

How they love to hear the fife and drum !

A SONG FOR CHRISTMAS EVE

Harvey Worthington Loomis

Sicilian Hymn Tune

Allegretto

1. Soft, white snow - flake, gen tly fall ing, Who has
 2. Sweet, soft mu - sic, like a flow - er, What has
 3. Star of eve ning, stead - fast gleam - ing, Who has
 sent thee from the sky? "Down on earth, my sis ters,
 brought thy ca - dence here? "Sil - ver bells with - in . the
 placed thy light a bove? "I . keep watch o'er chil - dren
 call ing, Bid me . leave the clouds on high."
 tow - er, Sent me . forth the world to cheer."
 dream - ing; God has . kin dled me with love."

CHRISTMAS JOY

Frederick Winthrop

Carl Reinecke

Allegro

1. The bells hold their car - ni-val of joy up on high,
 2. Tho' snow wraps the mead - ow-land in gar - ments of white,
 3. 'Tis Yule - tide, the hol - i - day ; the bright can-dles flare.
 For now's the time of ju - bi-lee, So sing a rime of ju - bi-lee,
 Who says the win-ter's nev - er green? Be-hold the fra-grant ev - er-green
 Who'll ven-ture 'neath the mistle-toe, De - cem-ber's wreath of mistle-toe ?
 And join in the bel fry-song that comes from the sky.
 That sheds all its mag - ic fruit each glad Christ-mas night!
 Take care! There's a for - feit, if you're caught stand-ing there.

Reference: Manual, Book Two, Pages 25-26; 85-87.

Each key signature may indicate two keys—a major key and its relative minor.

The number names of the minor scale are 1, 2, 3, 4, 5, 6, 7, 8, as in the major. Use of the number names has been deferred until the numbers can be applied to the major and minor scales alike.

MAJOR SCALE FROM F

Syllable names	Do	re	mi	fa	so	la	ti	do	ti	la	so	fa	mi	re	do
Number names	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
Pitch names	F	G	A	B _b	C	D	E	F	E	D	C	B _b	A	G	F

MINOR SCALE FROM D (Normal form)

(Same tones as in F major)

Syllable names	La	ti	do	re	mi	fa	so	la	so	fa	mi	re	do	ti	la
Number names	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
Pitch names	D	E	F	G	A	B _b	C	D	C	B _b	A	G	F	E	D

MINOR SCALE FROM D (Harmonic form)

(One new tone—Si)

Syllable names	La	ti	do	re	mi	fa	si	la	si	fa	mi	re	do	ti	la
Number names	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
Pitch names	D	E	F	G	A	B _b	C	D	C	B _b	A	G	F	E	D

1. a. Sing the major scale with the syllable names.
b. Sing the major scale with the number names.
c. Sing the major scale with the pitch names.
2. a. Sing the normal minor scale with the syllable names.
b. Sing the normal minor scale with the number names.
c. Sing the normal minor scale with the pitch names.
3. a. Sing the harmonic minor scale with the syllable names.
b. Sing the harmonic minor scale with the number names.
c. Sing the harmonic minor scale with the pitch names.

These scales should be sung in other keys, E_b major, C minor, E major, C_# minor, etc.

THE SLEEPING BEAUTY

Old Fairy Tale

German Tune

Accompaniment by Johannes Brahms

p Andante

1. Once was a maid in for - est deep Lay for a hun - dred
 2. Came there a Prince with ban-ners gay, Rid - ing a - long the
 3. Ra - diant with love the maid a-wakes ; High on his steed his

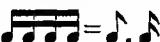
*p una corda
legato*

years a - sleep ; Slumber no sound e'er could break ; All things a - live,
 for - est way ; Spies he the maid in the brake, Springs from his steed,
 bride he takes ; Safe from en - chant - ment they fly. All now re - joice,

Bees in the hive, Fires on the hearth,could not stay a - wake.
 Sees Beau - ty's need, Kneels o'er the maid to kiss her a - wake.
 Birds find a voice, Flames from the hearth leap up toward the sky.

Reference : Manual, Book Two, Pages 11-13

One section of the class may sing 1a while the other section sings 1b

Four sixteenth notes to one beat 

"The British Grenadiers"

1 a



1 b



2



2



THE SCHOOL BELL

I (Two beats in a measure)



Time for school, I hear the bell a ring - ing; Hear it call the



chil-dren for the sing - ing, Chim - ing, chim - ing, chim - ing bell.

* $\frac{2}{2}$ measure signature is often represented by 

SLUMBER SONG

Franz Schubert

Moderato

1. Rest thou, rest . thou, Moth - er's dar - ling treas - ure,
 2. Sleep thou, sleep thou, Cra - dle songs I'll sing thee,
 3. Dream thou, dream thou, Moon-beams fall in . show - ers,



Rest thou, rest . thou, Held on moth - er's arm ;
 Sleep thou, sleep thou, Go to Slum - ber - land.
 Dream thou, dream thou, Dreams from heav en start.



God will give thee love no words can meas ure ;
 White-winged an gels sweet est dreams will bring thee ;
 Night's blue gar den glows with star ry flow ers ;



Rest thou, rest thou, Safe from ev 'ry . harm.
 Sleep thou, sleep thou. Rocked by moth - er's hand.
 Dream thou, dream thou, Joy of moth - er's heart !

THE OLD YEAR

George W. Pennington
Moderato

Christian Palmer



Old . Year, Old . Year, Soon thou must go, Shroud-ed in



white by . the . soft, gen - tle snow. Old . Year, Old . Year,



Time rings thy knell; Soon we shall chant thee a fond fare - well.

THE OLD YEAR AND THE NEW

Foster B. Merriam
Not dragging

Arthur Edward Johnstone

- mf*
1. When the Old Year bids the world good-bye And back in - to heav-en
 2. 'Tis a won-drous Year that's born this night, He comes from the sky a -

mf *legato*

flies, Then the mu - sic loud from bel fries high A
 above; He is crowned with star - light, sil - ver - white, A

wakes on the midnight skies. Ding dong, ding dong! How grand the sound! Ding
 gift from the Lord of Love. Ding dong, ding dong! A gold-en song! Ding

*Ped.**(hold the pedal)*

dong, ding dong! It ech-oes round; Happy New Year bells are chim - ing.
 dong, ding dong! A gold - en song! Happy New Year bells are chim - ing.
 Ped. *

THE NEW YEAR

James F. Caldwell

Andante espressivo

- Once a twelve-month ere the morn, A snow-white ba-by year is born;
 - He will bring us joy-ous hours And gar-den-fuls of fra-grant flow'rs;

Four bright seasons he will stay, And we shall love him more each day.
Mu - sic sounded when he came, And when he goes 'twill be the same.

BRIGHTNESS EVERYWHERE

Moderato

J. W. Elliott

1. When the clouds are dull and gray, When the sun is hid a-way,
 2. When the day has closed its eye, When the shad-ows haunt the sky,
 3. When the win - ter days have come, When the fro - zen brook is dumb,

Still the lilacs bloom the same, And tulips lift their cups of flame.
All the jeweled stars of night Will watch the world till morning light.
Still the snow-bird sings his lay, To tell that spring is on the way.

EYE TRAINING STUDIES

To be sung or spoken with the syllable names, with a steady rhythmic swing, slowly at first, gradually increasing the tempo until *each child* can speak or sing the studies rapidly

1

2

3

Reference: Manual, Book Two, Pages 38-40

4

5

Russell M. Dodge
Moderato

THE LOST SONG

Norwegian Melody

The musical score consists of four staves of music. The top two staves are for the voice, and the bottom two are for the piano. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The vocal part starts with a melodic line, followed by lyrics. The piano part provides harmonic support, with specific dynamics like 'p' (piano), 'mf' (mezzo-forte), and 'dimin.' (diminuendo) indicated. The lyrics describe a Jenny Wren losing her tune and singing in other days, and later reflect on happy days of June being buried in December snows.

1. Jen - ny Wren once lost her bon - ny lit - tle tune; Its
2. So the songs that min - strels sang in oth - er days, (And

p e legato

mu-sic she could not re - mem - ber ; For the notes she war-bled in the
lov-ing - ly to rimes they've set them, Like to sweet wild ros - es in a

mf

dimin.

hap - py days of June Were bur-ied in the snows of De - cem - ber.
dain - ty crys-tal vase—What pi - ty it would be to for - get them!

dimin.

COMRADES

ROTE SONG

Frederick Winthrop
Andantino

Arthur Edward Johnstone

I. { Heigh - ho! Jan u - a - ry breeze, Jan - u a - ry breeze Made a
 ho! What if I should freeze, What if I should freeze In the
2. { Heigh - ho! Jan - u a ry wave, Jan - u a - ry wave Made a
 ho! Try-ing to be brave, Try-ing to be brave, As he

I , 2 , faster
mf

plain-tive moan: "Heigh-
woods a - (omit. .) lone? Oh, how I long and yearn for a for - est
mourn -ful sound, "Heigh-
curled a - (omit. .) round: "Oh, how I long and yearn for a joy - ous

ritard

com -rade! I'd wel-come an - y wild-wood friend I could call my own."
com -rade! I'd wel-come an - y cheer -ful friend I could call my own."

mp delicato

ritard

COMRADES

63

*Tempo moderato**mp*

"Take me ! "Said the brook, As 'he shook With the rip - ple of a
 "Take me ! "Said the sun, Full of fun, With a twin - kle of a

mp

(h)

b

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"Extinguish Lights"



"Tattoo"



WINTER'S BUGLE



I. Win - ter blows his bu - gle forth, Ech-oing thro' the froz - en North ;



FINE ,

All the clouds, both great and small, Gath-er to the trum-pet call.
(D.S.) when the sun at - tacks the snow, Soft it turns, a beat - en foe.



, D.S.

2. Snow descends, and sleet, and hail While the shiv'ring earth turns pale, But

IN SWEDEN

Foster B. Merriam

*Marcato**mp*

Swedish Folk Tune

1. When the Nor - land win - ter's here, And the air is cold and clear;
 2. When the sum - mer comes at last, And the snow and ice have passed,

When the snow has flung her pall O - ver fields and woods and all,
 And the wood-land blossoms forth With the flow-ers of the North,

Sun - light, sun - light half a year will hide a - way, While moon-light,
 Moon-light, moon-light floods of bright-er rays have drown'd, For sun-light,

REFRAIN

moon - light shines up - on our play. Then two by two, and
 sun - light spar - kles all a - round. Then two by two, and

hand in hand, A - long the lane, a joy ous band, We'll
 hand in hand, Up - on the lawn, a joy - ous band, We'll

tread a dance of Swe - den-land Thro' frost - y win - ter's day.
 sing a song of Swe - den-land The while the fid - dles sound.

NIGHT

ROUND

Calm, clear, Night's here; Stars are a - wake In the sky and the lake.

GREETING

Adapted from Heinrich Heine

Felix Mendelssohn-Bartholdy

Andante

1. Sweet from out my heart there floats Mu - sic faint - ly chim - ing;
 2. Stray ye thro' the gar - den place Where the birds are meet ing;

R.H.

Wan - der forth ye sil - ver notes, Link'd with po - et's
 Find the fair - est flow - er face, Bear to her my
(Link'd with)
(Bear my)

A musical score for 'GREETING' in G major. The vocal part starts with 'rim' and 'greet', followed by 'ing.' and 'ing.'. The piano accompaniment consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

THE SONG OF SONGS

Katharine Whitmore

A. Methfessel

Maestoso

1. We sing the Song of Songs to-day, Its no - ble ech o swell - ing;
 2. We wave the Flag of Flags to-day, The ea - gle set a bove it;
 3. Ex tol the Land of Lands to-day, As le-gions did be fore us;
 4. We praise the Lord of Lords to-day, Whose Empire is cre a tion;

From strand to strand O'er Freedom's Land The Song of Peace is well
 Red, White, and Blue, Its col - ors true In-spire all hearts that love
 Let young and old With meas-ure bold, Re-hearste the mighty cho
 A - dor - ing him, Im-plor - ing him To ev - er guard our Na

ing.
it.
rus.
tion.

ON THE PLANTATION

Andante moderato

Old Southern Song

1. O I chop de cot - ton An' I hoe de corn All
 2. O de cot - ton's ripe . An' de corn am hoed ; De

froo de day From de ear ly morn.
 pick in's white And de shuck - in's gold.

English Trumpet Call
“Officers Dress”

1

2

Antonin Dvořák

WINTER PICTURES

Foster B. Merriam
Andante moderato

I. Blue shadows in the snow Appear where win-try sunbeams fall;
3. Bright jew-els in the snow Appear where frost-y moonbeams fall;

FINE

Strange figures ever show From boughs of pine trees,bare and tall.
Soon win - ter-time will go, And then the sun will steal them all.

2. { Sun - set paints the drifts all redder than a rose that's just a-wake;
Clear,bright stars of twi - light mir-ror in the si - lent fro - zen lake. }

D.C.

THE ROBIN'S LESSON

Moderato

Rob-ins teach a les-son sweet When the snow is fall - ing;
Tho' the air is chill with sleet,Hear their cheerful (*Omit*) call - ing!

Blithe and hap - py all day long, Find - ing win - ter ber ries;

Hear their gay con - tent - ed song :"They are sweet as cher - ries!"

PERRIE, MERRIE, DIXIE

Allegro

I. I had four broth - ers o ver the sea,
2. The first sent a goose with - out an y bone,
3. The third sent a blan ket with-out an - y thread,

Per rie, Mer rie, Dix - ie, Do mi ne; { And they
The
The

each sent a pres - ent un - to me,
second sent a cher - ry with - out an - y stone, Pe - trum, Par-trum,
fourth sent a book that couldn't be read,

Pa - ra - di - si, Tem-po - re, Per - rie, Mer - rie, Dix - ie, Do - mi - ne.

FLAG SONG

Tempo di marcia

Arthur Edward Johnstone



1. See the sol - dier boys of Free-dom's Land,Hur - rah ! Hur-rah ! Hur -
2. Up a- bove the school the Ban - ner gleams, Hur-rah ! Hur-rah ! Hur -

Ped. * Ped. *

rah ! As they march beneath its Banner grand,Hurrah ! Hur-rah ! Hur-rah ! Like a blos - som in the sky it seems,Hur-rah ! Hur-rah ! Hur-

Ped. * Ped. *

rah ! 'Tis the great Red,White, and Blue Flag,The True Flag,So let us give three
rah ! 'Tis the great Red,Blue, and White Flag,The Right Flag,So let us give three

Ped. *

Musical score for "Flag Song" in G minor. The vocal part starts with a dynamic of *mf*, followed by a section with a dynamic of *f*. The piano accompaniment has dynamics of *mf* and *f*. The vocal part includes lyrics: "cheers for the soldiers, brave, And three for the Flag they wave. cheers for the school we love, And three for the Flag a bove." The piano part ends with a pedal point labeled "Ped." and an asterisk.

PATRIOTS

Maestoso

German Folk Tune*

1. We meet here u nit ed With heart and with hand,
 2. Our hope, like an an - chor, Shall e'er hold us true ;
 3. No spies, no in - vad ers Are found 'mid our throng ;
 4. Come all, swell the cho rus; Let con cord pre- vail !

Our sa - cred hon - or plight - ed To serve our no - ble land,
 No frown-ing clouds of ran cor To mar our loft - y view,
 Co - lum-bia's Peace Cru sa ders, We sing but Free-dom's Song,
 With God Al-might - y for us, Our cause can nev - er fail,

Our sa - cred hon - or plight-ed To serve our no ble land.
 No frown-ing clouds of ran - cor To mar our loft - y view.
 Co - lum-bia's Peace Cru - sa ders, We sing but Free-dom's Song.
 With God Al-might - y for . us, Our cause can nev - er fail.

*Used in Johannes Brahms' "Akademische Festouverture"

Contrasting  with 

1



2



3



THE POSTMAN

George W. Pennington
Allegretto


How I like the let - ter man, A - trav - 'ling on his
when it's time for val en - tines He's just as nice as



rounds each day! For man - y pos - tal pic - ture cards He
he can be, For then he rings the (Omit)



has to give a-way. And front door bell, And leaves some there for me.

THE POOR OLD MAN

*Lively
mp SOLO*

ROTE SONG

Old Sailor Chantey



1. O a poor old man came a rid - ing by, Says
2. O the poor old man, not a word says he, But
3. Mer - ry mess mates all, if ye like this song, Just



I, "Old man,your horse will die."
 chains his horse up to a tree.
 keep a sing-ing all night long.

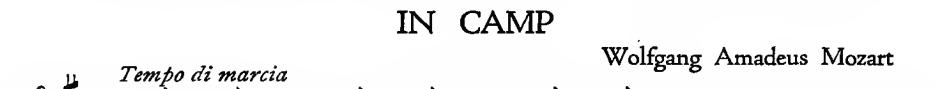
CHORUS >



O John-ny come to Hi - lo, O
 poor old man!



O wake her, O shake her, O shake that girl with the
 blue dress on,



IN CAMP

Wolfgang Amadeus Mozart

Tempo di marcia

1. Thoughts of dan ger can nev er ap - pall us; No sur -
2. Let them boast as they may, we but scorn them; Ere to



prise in the dark can be - fall us, For the bu - gle, the bu - gle will
 day of their pride we have shorn them; And the bu - gle, the bu - gle will



call us At the first stealth-y move of the foe.
 warn them, Sol - diers' mus-kets are not meant for (*Omit*) show.

THE BIG DRUM

Malcolm Douglas

in "St. Nicholas," 2d stanza by H. W. L.

Harvey Worthington Loomis

*Lively, with humor**f*

1. A lit - tle man bought him a big bass drum, Boom, boom,
 2. One day . they said, "Will you join the war," Boom, boom,

*mf**p no pedal*

boom ! " Who knows," said he, "when a war will come ?" Boom, boom,
 boom ! " And bring your drum where the can-nons roar ?" Boom, boom,

mp

boom ! " I'm not at all fright-en-ed, you un - der - stand, But
 boom ! " It's real - ly not a - ble to go," he said ; "In

mp

if I am called on to fight for my land, I
prac - tic ing drum - ming, I broke its . head; I've

want to be read - y to play in the band," Boom, boom, boom !
noth - ing to beat or to bang an - y more!" Boom, boom, boom !

THE SCISSORS GRINDER

Allegro moderato

1. There once was a man ground knives and shears,
 2. And all of the wares he sharp-en'd well,
 3. And if you should meet this fine old man,
- Ho, ho ! sing-ing in the rain,

He plied his trade for nine-ty years,
And turned his wheel and rang his bell, } All so ear - ly of the morn-ing.
Pray treat him well as e'er you can,

SEQUENTIAL STUDIES

Reference : Manual, Book Two, Pages 76 and 87

Fa



Te



Le



Me



Rä



Reference : Manual, Book Two, Pages 77-79

La Triad

Diagram illustrating the inversions of the La triad. It shows three staves in G clef, 3/4 time. The top staff shows the triad in root position: Root (B), Fifth (F#), and Third (D). The middle staff shows the triad in 1st inversion: Root (B), Fifth (F#), and Third (D). The bottom staff shows the triad in 2nd inversion: Root (B), Fifth (F#), and Third (D).

Re Triad

Diagram illustrating the inversions of the Re triad. It shows two staves in G clef, 3/4 time. The top staff shows the triad in root position: Root (G), Fifth (D), and Third (B). The bottom staff shows the triad in 1st inversion: Root (G), Fifth (D), and Third (B).

FAR-OFF AND NEAR-BY

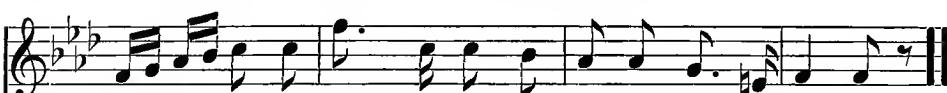
Adapted from the Russian by H. W. L. Folk Song of Little Russia
Arr. by Harvey Worthington Loomis

*Allegretto**mp*

1. Mountain paths I roam To find the fair-est flow'r a-grow ing;
2. Still, a far I rove, A wondrous mag-ic blos-som seek ing,
3. High a bove the snows I find the e-del-weiss* by search ing;



1. Mountain paths I roam To find the fair-est flow'r a -
2. Still, a far I rove, A wondrous mag-ic blos-som
3. High a - bove the snows I find the e-del-weiss* by

(Optional accompaniment)

Near-er to my home I know that love-ly buds are show-ing.
Knowing in the grove Be-hind, the pix-ie-moss is peek-ing.
Ah! but there's a rose At home, where gar-den birds are perch-ing.

grow ing; Near-er to my home The buds all show.
seek ing; Knowing in the grove The pix-ies peek.
search ing; Ah! but there's a rose Where rob-ins perch.



* Pronounce *ä-d'l-vise*

Ped. *

THE THREE SONS

Moderato (beat two)
mf

Somerset Folk Song

1. There was a farm - er had three sons, Three
2. The first he was a stout mil - lard, The
3. The stout mil - lard he stole the corn, The
4. The mil lard he was drowned in his pond, The

sons to . . . him . . . were . . . born, And he
 next was a spin - ner of . . . yarn, And the
 spin - ner he . . . stole . . . the . . . yarn, And the
 spin - ner was . . . hanged by his yarn, And his

came right home in the mid - dle of the night And he
 third, to be sure, was a lit - tle tai - lor, With the
 tai - lor went forth and he stole broad - cloth For to
 goose ran a - way with the tai - lor one day With the

THE THREE SONS

79

turned them out . of doors, And he turned them out . of
 broad-cloth un-der his arm, With the broad-cloth un-der his
 keep those three scamps warm, For to keep those three scamps
 broad-cloth un-der his arm, With the broad-cloth un - der his

doors. He came . right . home in the
 arm. The third, . to be sure, was a
 warm. The tai - lor went . forth and he
 arm. The goose . ran a way with the

mid - dle of the night And he turned them out of doors.
 lit - tle tai - lor, With the broad-cloth un - der his arm.
 stole a broad - cloth For to keep those three scamps warm.
 tai - lor one . day With the broad-cloth un - der his arm.

Reference: Manual, Book Two, Pages 86-87; 103-104

After the key tone is sounded, the pupils should sing the four scales in the following order, without assistance or suggestion from the teacher. Later, the four scales should be sung by each pupil individually.

MAJOR SCALE FROM E

1

2 NORMAL MINOR SCALE FROM E

3 HARMONIC MINOR SCALE FROM E

4 MELODIC MINOR SCALE FROM E

1. a. Sing the lower tetrachord of the Normal Minor ascending ; descending
b. Sing the lower tetrachord of the Harmonic Minor ascending ; descending
c. Sing the lower tetrachord of the Melodic Minor ascending ; descending
2. a. Sing the upper tetrachord of the Major Scale ascending
b. Sing the upper tetrachord of the Melodic Minor ascending
3. a. Sing the upper tetrachord of the Normal Minor ascending
b. Sing the upper tetrachord of the Harmonic Minor ascending
c. Sing the upper tetrachord of the Melodic Minor ascending
4. a. Sing the upper tetrachord of the Normal Minor descending
b. Sing the upper tetrachord of the Melodic Minor descending

HARMONIC MINOR SCALE FROM F

MELODIC MINOR SCALE FROM F

BLUEBIRD TIME

Allegretto

Carl Maria von Weber



IN THE ALPS

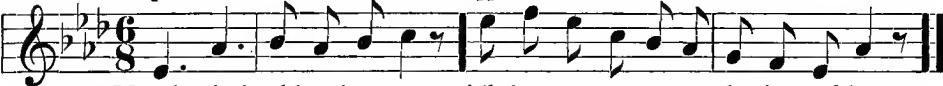
Allegretto

MARCH WIND

ROUND

I

II



March wind,colder than snow, All that you ev - er can do is to blow.

After the first two songs on this page have been thoroughly learned, the class may be divided, one section singing "Bluebird Time" while the other section sings "In the Alps."

ROBIN'S PROPHECY

Arthur Edward Johnstone

Slowly and quietly

1. Not a sound was heard, Not a pip - ing bird;
 2. Then, one ros - y morn, Cro - cus buds were born;

Ped. * *Ped.* * *Ped.* * *Ped.* *

Chimes of spring had not yet waked, Si-lence o'er the hill ; (Floes of)
 Call - ing from a ma - ple bough, Rob-in war - bled clear, (Such a)

legato

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ice in the riv . er, Trees all a - shiv er;
 Soft ech - o bring ing, Sweet rang his sing - ing:

sempre legato

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

But - ter fly and blos - som were slum - b'ring still.
 "Gold en - heart - ed A pril will soon be here."

Ped. * Ped. *

A SONG OF GLADNESS

Russian Folk Tune

1. Hap-py is a cloud at break of day; Hap-py is a brook where sunbeams play;
 2. Hap-py is a grove when bluebirds wake; Happy is a trout that skims the lake;

Glad the rov - ing sum - mer breeze; Glad the blos-soms on the trees.
 Glad the win - ter; spring is glad; Life is joy for lass and lad.

Glad
Love
the
ly

BEDTIME

ROUND

I

Soft as the shad - ows we're mov ing a long,

II

Go - ing to Slum - ber - land, Sing ing a song.

Moderato

mf

repeat p

mf

A musical score for the first piano part, showing measures 11 and 12. The key signature is B-flat major (two flats). The time signature is common time. The music consists of eighth-note patterns in the right hand and sustained notes in the left hand.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. Measure 11 starts with a quarter note in the bass, followed by eighth notes in the treble. Measure 12 begins with a half note in the bass, followed by eighth notes in the treble.

2 *Moderato*

mp

A musical score for piano in 2/4 time, key signature of B-flat major (two flats). The score consists of two staves. The top staff shows a treble clef, a B-flat key signature, and a dynamic marking of *mp*. The bottom staff shows a bass clef. Measures 11 and 12 are shown, featuring eighth-note patterns and sixteenth-note patterns.

repeat pp

A musical score for piano in G minor (two flats). The melody consists of eighth-note patterns. A repeat sign with a small '1' is followed by a section of sixteenth-note patterns. The score concludes with a repeat sign and the instruction "repeat pp".

ASLEEP AND AWAKE

Slowly

A musical score for piano in 2/4 time, treble clef, and B-flat key signature. The score consists of two staves. The top staff contains measures 1 through 4, starting with a dotted half note followed by a eighth-note triplet pattern. The bottom staff contains measures 5 through 8, featuring a eighth-note triplet pattern followed by a eighth-note triplet pattern.

1. Soft cloud a above, White like a dove,
2. Soft cloud that blows Wakes like a rose,

Sleep-ing in the blue, Wak - ing not till day is new.
Shin-ing in the (*Omit*)

A musical score for the second ending of the first movement. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score consists of two staves. The top staff starts with a quarter note followed by a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, eighth note, sixteenth note, sixteenth note. The bottom staff starts with a quarter note followed by a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, eighth note, sixteenth note, sixteenth note. The music concludes with a double bar line and repeat dots.

sun, Not to sleep a - gain till love - ly day is done.

SPINNING SONG

Carl Reinecke

Allegretto

I. Spin, las-sie, spin ; The thread goes out and
2. Sing, las-sie, sing ; A mer ry heart to
3. Learn, las-sie, learn ; Good for - tune thus to

in. Grow - ing as your tress-es grow Wis - dom with each
bring. While the gold-en flax you spin, Keep a cheer-ful
earn; Learn to work and learn to pray, Spin - ning on from

year will show. Spin, las - sie, spin ; Spin, las - sie, spin.
heart with - in. Sing, las - sie, sing ; Sing, las - sie, sing.
day to day. Learn, las - sie, learn ; Learn, las - sie, learn.

THE LAND OF MAKE-BELIEVE

John E. West

Con moto moderato

SOLO

I. I know of a dear, de -
 2. And there ev'-ry lad be -
legato

p dolce legato

light ful land, Which is not so far a way, . . . That
 comes a knight, And a fai - ry queen each lass; . . . And

we may not sail to its sun - lit . strand No mat-ter how short the
 lips learn laughter and eyes grow bright As dew - drops in the

THE LAND OF MAKE-BELIEVE

87

CHORUS

day; . Ah, . there the skies are al - ways blue, And
grass; For there's noth-ing beau - ti - ful, brave and bold That

mf

with Ped.

SOLO

cresc.

hearts for - get to grieve, For there's nev-er a dream but
one may not a - chieve, If he once sets foot on the

cresc.

must come true } In the land of Make-Be - lieve, the
sands of gold }

CHORUS

(1 and 2) In the land of

rit.

f

a tempo

p

with Ped.

THE LAND OF MAKE-BELIEVE

poco rit.

I 2

land of Make-Be - lieve. . . lieve. . .

poco rit. pp pp

Make - Be - lieve. . . lieve. . .

poco rit. pp dim. pp

THE EASTER SEASON

Allegretto

A pril is low - er - y, Some-times quite show - er - y, Ah! but so
Clouds all look bil - low-y, Snow-white and pil - low-y; Dear pus - sy

I 2

flow - er - y; Wel-come each year.

(Omit) wil - low-y A - pril is here.

THE FERRY

Allegro

Have ye heard of the fer - ry That takes ye from Kerry And cross - es the
If it is - n't in Ker - ry, Per -haps 'tis in Der - ry, Or else, it may

I 2

riv - er as smooth as a song?
be the ge - (Omit) og - ra - phy's wrong.

SPRING THOUGHTS

Foster B. Merriam

Allegro grazioso

Friedrich von Flotow in "Stradella"

1. { Oh, to hear the bob-o-link tune And find the buds of
watch the gauz y but-ter-fly dance A - mong the scent-ed
3. { Oh, to look for daf-fo-dil flow'r's That blos-som thro' the
3. Oh, the ver-y mer-ri-est thing Is think-ing what we'll

mp leggiero

I > , 2 FINE *sempre delicato*
ear ly June, Or All goes right, and noth-ing goes
(Omit) flow'r-ing plants !^{2.} { Tho' they start wet weather, I
A - pril hours ! But do in spring !

wrong When fra-grant South-winds flutter a - long ;
know, 'Twill rain and shine to - (Omit) geth-er, I know.



AROUND THE WORLD

Melody by V. Miry

Grazioso

1. I took my lit - tle sail-boat to sail a - round the world, And
2. I sailed be-tween the mountains where brooks came tumbling down, And
3. The town was full of won-ders, and stat - ues made of stone, But

in and out the mead-ows the riv er wound and curled. I
out be-yond a for est I saw a for -eign town ; The
no one saw them with me, for I was all a - lone, And

drift - ed by the bow - ers where rose and i vy twined, But
birds were sing - ing gai ly some songs I'd nev - er heard, But
I was long - ing on - ly to reach the mead-ow stile To

no such love - ly gar - den as that I'd left be - hind.
 Oh, I love more dear - ly my pet ca - na - ry - bird! } Wher-
 hear my sis - ter's mu - sic and see my moth - er smile. }

poco a poco ritard e dimin.

e'er . you may roam, There's no . place like home.

p poco a poco ritard e dimin.

THE UNFORTUNATE BEE

Harvey Worthington Loomis
Allegro

Herbert Fullerton

1. I won - der why the hon - ey - bee Should wear so man - y belts ;
2. Per - haps he thinks he has a right To keep his clothes at least,
3. He found his hap - py hive was bare One day when he got home ;

I think he might give one to me, Or else to some one else.
 For peo - ple come like thieves at night, And steal his hon - ey feast.
 He could - n't e - ven fix his hair, Be - cause he had no comb!

FAITHFUL JOHNNY

Andantino semplice
GIRLS

Scotch Folk Song
Accompaniment by Beethoven

1. "When will ye come a - gain, my faith - ful John - ny ?
2. "When blaws the north-wind cauld, my faith - ful John - ny ?
3. "E'er must we part a - gain, my faith - ful John - ny ?

p legato
with Ped.

BOYS

When will ye come a - gain?" "When the corn is in the sheaves,
 When blaws the north wind cauld?" "Tho' the snaw drifts day by day,
 E'er must we part a - gain?" "Nay, as long as in mine eyes

Ped. *

When the Au - tumn sheds her leaves, Then, Oh, then will I come back,
 Tho' I scarce can find the way, Then will I come back to thee,
 Thy dear face re - flect-ed lies; Nev - er,nev - er shall we part,

 short appoggiatura, (pronounce ahp-pod-jah-to6-rah), a very short grace note

rall.

My bon-nie las-sie, Oh, my bon-nie las-sie!"

*rall.**p*

A SKY STORY

Frank S. Bainbridge

Allegretto

O a cloud caught her veil on the horns of the moon, And
While two sil ver stars peek'd out too soon, And the



blush'd as the sun went down,

(Omit)

East looked on with a frown.

TICK-TOCK

Moderato

1. Tick - tock, tick - tock, What's the time o' day, sir?

2. Tick - tock, tick - tock, What's the time o' night, sir?

3. Tick - tock, tick - tock, What was that you said, sir?



Tick tock, tick tock, Time to work or play.

Tick tock, tick tock, Time to light the light.

Tick - tock, tick tock, Time to go to bed.

A musical score consisting of three staves of music. Staff 1 starts in 3/4 time, F major, and transitions to 4/4 time. Staff 2 starts in 4/4 time. Staff 3 starts in G major and transitions to C major. The music features various note values including eighth and sixteenth notes, and rests.

ROSES AND SNOW

Katharine Whitmore

Moderato

A musical score for a single voice, starting in 2/4 time and transitioning to 4/4 time. The melody consists of eighth and sixteenth notes.

Win - ter has her ros - es, White and thorn- less ros - es,
 Sum - mer has her snow-flakes, Soft and scent - ed snow-flakes,

A musical score for a single voice, continuing from the previous measure. The melody consists of eighth and sixteenth notes.

Flow - ers out of heav - en for the bare vines and trees.
 Borne in pet al flur - ries by the warm or - chard breeze.

A RIDDLE

German Folk Song

Moderato

1. I know a lit - tle man in the for - est green; He
 2. He's stand - ing on one leg in the for - est there; He
 nev er says a word, yet he's oft - en seen.
 wears a cap of black, for he has no hair.
poco rit.



Tell me who this man can be, Stand - ing by the
 Who can guess his name—can you? That's an eas - y



a tempo
 hem-lock tree; He wears a pret - ty cloak with a pur - ple sheen.
 thing to do; He sometimescar - ries poi - son, so do take care.

PUSS IN BOOTS

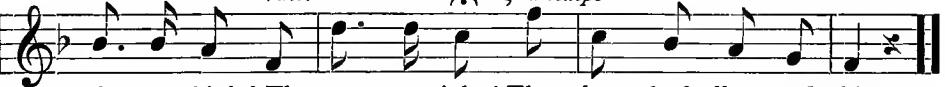
Adapted from the German



1. Oh! Oh! Oh! The cat ran thro' the snow; She start - ed out in
 2. O dear me! The cat climbed up a tree; And as she did not



boots of black, But when that fool ish cat came back, What
 think it right That all her boots should be so white, She
rall.



a tempo
 do you think? The strangest sight! Those boots had all turned white.
 used her tongue, as oft be-fore, And washed them black once more.

THE SOUTH WIND

Frederick Winthrop
Allegretto espressivo

Wolfgang Amadeus Mozart
in "Don Giovanni"

1. Forth came the fragrant South wind, Child of the morn-ing sky;
 3. Stir-ring the boughs in or-chards, Prom-ise of bloom she gave;

Led by the hand of A - pril, Her form went danc-ing by. 2. The
 Down on the gold-en sea-shore She calmed the rest - less wave. 4. Her

rob - in sang to greet her A tune of springtime bliss; She found the sleeping
 spell she flung o'er forests, Then spread her wings above, To seek the dreaming

THE SOUTH WIND

97



leaf-buds, With gen-tle touch caressed them, And woke them with a kiss.
down-clouds, To speed them on their voy-age And breathe a vow of love.



THE SHAMROCK

ROUND

I

II



Sweet and green and shaped like a heart— A -



cross the sea it grows in the dew; And ah! should



ev er we part, The first I find I'll send to you!

EVENING THOUGHTS

Allegretto

Sir Arthur S. Sullivan



1. Bright sil - ver eve - ning stars! God made their light;
2. Sweet thrush - es soft ly croon, Through shad - ows deep!



He set them in the sky To watch through the night.
God taught them how to sing The for est to sleep.

IN THE FARMYARD

Adapted from Björnsterne Björnson

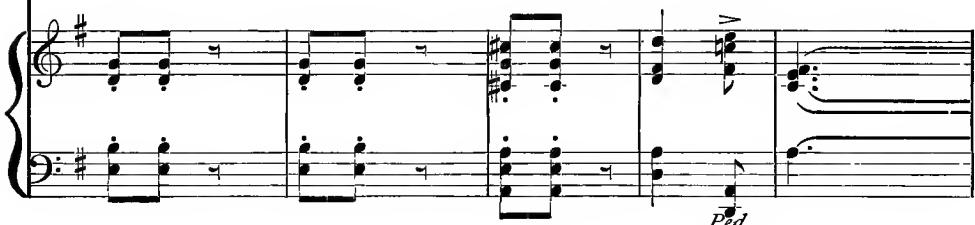
Edvard Hagerup Grieg

*Allegro leggiero**p*

Come a - long, my white lamb-kin, come a - long, po - ny gray ; Lit- tle



puss - cat, lit - tle pug - dog, for the sun-shine is gay. Come, chick-chicks, all

*Ped.*

chuck-ling, And you, down-y duck-ling, O dear, how you sprawl! Take care not to fall !

* *Ped.*

*

ritard.



Lit - tle fat, pink-eyed rab - bit, With a too greed - y ha - bit, Eat let - tuce to -



day As much as you may, For hark! I hear the par-tridge a-drum-ming, Which



means that Au-tumn is com ing.



QUESTIONS

Russell M. Dodge
Allegro moderato

Herbert Fullerton

1. Cloud, cloud, where are you drift - ing, Chang - ing and
2. Breeze, breeze, where are you go - ing, Whist - ling and
3. Stream, stream, where are you dash ing, Spark - ling and

shift - ing, White as foam? Grace - ful - ly sail - ing,
blow - ing, East and west? Wak - ing and cry - ing,
flash - ing Down the dell? Di - a - monds fling - ing,

Blush - ing and pal - ing, Cloud, cloud, Where is your home?
Laugh - ing or sigh - ing, Breeze, breeze, Where do you rest?
Shout - ing and sing - ing, Stream, stream, Where do you dwell?

APRIL

Katharine Whitmore
Allegretto

Franz Xaver Süssmayer

I. { Fair A - pril, the maid - en, comes down from the sky ;
Her tress - es are gold - en, and blue is her eye ;
2. { She flings her bright jew - els on pas - ture and lawn,
To spar - kle and gleam in the light of the dawn;

Her glance is re - flect - ed in stream and in lake ;
She warms the green moss where the wind - flow ers lie,

At sound of . her voice, all the flow - ers a - wake.
And teach - es . the blue - bird a tune of the sky.

A VISITOR

James F. Caldwell

Franz Ries

mp

1. There's some one in the gar - den— Out of the sky she came;
 2. Her eyes are ten - der vio - lents, Such as I've nev - er seen;
 3. She scat - ters ti ny dia-monds O - ver the vel - vet grass;

She wears a train of cro - cus; Pray see it you know her name.
 She's taught the birds their mu - sic And paint-ed the mead-ows green.
 You've guess'd! her name is A - pril, With flowers for all who pass.

LAVENDER

London Street Cry

ROUND

Old English

I Buy my lav - en - der, sweet bloom - ing lav - en der!

II Buy my lav - en-der,sweet blooming lav - en-der! Buy! . . .

III

THE TURTLE DOVES

Andantino

Carl Reinecke

1. Up yon - der on the moun - tain There stands a dwell - ing
 2. Had I such love - ly pin - ions I'd fly through all the
 high ; And from it ev - 'ry morn - ing Two tur - ple doves will fly, And
 land To seek my lit - tle broth - er And take him by the hand, To
 from it ev - 'ry morn - ing, Two tur - ple doves will fly.
 seek my lit - tle broth - er, And take him by the hand.

AN EASTER CAROL

Smoothly

Gascon Folk Tune.

Come with us, dear flow ers, while we chant our
 hymns; Let your per - fume hov - er till the day - light dims.

FINE

I. Mod - est vio let, hid - ing in the grass a
 2. Lil - y fair, high stand ing in the sun's warm
 3. Love ly rose, un - fold - ing like a heart of
 part, Thou shalt teach thy les - son of a hum - ble heart.
 light, May we all be pure as is thy beau - ty bright.
 love, Teach us all sweet les sons of the Lord a - bove.

cresc.

D.C.

A LITTLE DUTCH GARDEN

Hattie Whitney

Victor Herbert

(To be sung in a dainty, detached style)

Moderately fast

I passed by a garden, a
little Dutch garden Where useful and pretty things grew— . Heart's-
ease and tomatoes and pinks and potatoes And lilies and

f, loud, then immediately soft

S:

on - ions and rue; . . . I saw in that gar-den, that lit - tle Dutch
heart's in that gar-den, that lit - tle Dutch

gar-den, A chub-by Dutch man with a spade, . . . A ros - y Dutch
gar-den, It tum-bled right in as I passed, . . . 'Mid wil - der - ing

(Second time only)

Slower *(Second time only)*

frau with a shoe like a scow, And a flax - en-haired lit - tle Dutch
maz - es of spin - ach and dais - ies, And Gret-chen is hold - ing it

FINE

p e legato

maid. . . There grew in that gar-den, that lit - tle Dutch gar-den, Blue
fast. . .

flag - flow - ers love - ly and tall, . . . And ear - ly blush

roses and lit-tle pink posies, But Gretchen was fairer than all. . . My

Fine, the end; *rit.*, gradually slower; *Dal Segno*, from the sign

NOW IS THE MONTH OF MAYING

Early English

*Vivace**mf*

Thomas Morley (1595)

1. Now is the month of May ing, When mer - ry lads are
 2. The Spring, clad all in glad ness, Doth laugh at Win - ter's
 3. Fie then, why sit we mus ing; Youth's sweet de-light re-

play - ing, } Fa la la la la la la la la, Fa la
 sad - ness, }
 fus ing?

la la la la la. { Each with his bon ny
 And to the bag - pipes'
 Say, dain - ty nymphs, and

lass A - danc - ing on the grass.
sound, The nymphs tread out their ground. }
speak, Shall we play bar - ley - break ? } Fa la

la la ' la, Fa la la.

A BLUEBIRD SONG

ROUND

Fr. Silcher

I *mp*

, II

, III

1. I heard in the woods a won - der - ful air, A song without words, as
2. If bluebirds could speak I know what they'd say : They'd tell us no month was

sweet as a pray'r; 'Twas soft - ly caroll'd by a lit - tle blue-bird fair.
fair - er than May, For then they're happy as a lit - tle flow'r is gay.

WATCHERS IN THE SKY

James F. Caldwell

1ST SOPRANO

1ST AND 2D SOPRANOS

1. When all the world has gone to sleep, The sil - ver
 2. And oft at night the la - dy moon, Who smiles as
 3. But when the morn comes bright and clear, I al - ways

stars at me will peep, And Oh, their kind and friend - ly
 sweet as sun at noon, Will send a beam to watch my
 feel that God is near, Be - cause my heart is full of

gleams, I seem to see them thro' my dreams, And Oh, their
 bed, Then sails in glo - ry o - ver-head, She sends a
 song, That makes me glad the whole day long, Be - cause my

kind and friendly gleams, I seem to see them thro' my dreams,
 beam to watch my bed, Then sails in glo - ry o - ver-head.
 heart is full of song, That makes me glad the whole day long.

PLAYTIME

Allegro

ROUND

The brook-lets and the breez-es and the clouds are all at play;

II

The but - ter - flies are flut-t'ring in the or - chard ev - 'ry day;

III

O a gay time . Is the May - time !

DANCING SONG

From a Swabian Tune

In waltz tempo

I. Come, dance in the noon-light, the noon-light of May Un
 2. As light as the fay-folk, the fay-folk at play, O
 3. We'll play in the sun-shine, for sun-shine is gay; Its

til the soft moon-light is shed on the spray.
 they are the May folk who hide thro' the day.
 bright rays of fun shine till light glides a way.

REFRAIN —

Trip a-long, trip a-long, Sing a song, sing a song, Keep-ing

Tip-toe, tip-toe, tip-toe, tip-toe,

time To a mer-ry, mer-ry, mer-ry waltz tune— O hey!

tip-toe. Mer-ry, mer-ry, mer-ry pi-rouette, O hey!

THE RISING SUN

ROUND

Old English

I

II

Rose red sky!

Clouds sail

high;

The

ris-ing sun has o-pened his great gold eye.

MAY SONG

Allegretto

Wm. Luton Wood

1. O come to the mead - ows to - day! . The
 2. O come to the mead ows to - day! . The
 sweet lit - tle dai - sies and vi - o - lets blue, And all the spring
 fields are all bright with the fresh morn-ing dew, The birds are all
 flow - ers are call - ing for you; Ah come to the mead-ows to
 sing - ing a roun-del for you; Ah come to the mead-ows to
 day! . Ah come, it is May, it is May! .
 day! . Ah come, it is May, it is May! .

SPRING DANCERS

Moderato

1. Aft - er the show'rs of A pril, When the gar - den is
 2. Then there are oth - er danc - ers, Though they have - n't yet
 warm and bright, To the mu - sic of wrens and
 learned to fly — They're the daf - fo - dils, dressed in
 blue - birds Gold - en but - ter - flies dance in the light.
 sat - in, And the col - um-bines, bal - anc - ing high.

SOMEBODY

Children's Game
Allegretto

German Folk Tune

The musical score consists of two staves of music. The top staff is in common time (indicated by '3') and G major (indicated by a treble clef). The bottom staff is in common time and C major (indicated by a bass clef). The music is divided into four sections by vertical bar lines. The first section contains two lines of lyrics: "Tell, tell, what is my tho't like? Tell, tell, what can it be?" and "Tell, tell, what is my tho't like? Tell, tell, what can it be?". The second section contains the lyrics "Tell, tell, what is my tho't like? Somebody's think-ing of me." and "Tell, tell, what is my tho't like? Somebody's think-ing of you.". The third section contains the lyrics "Hey, ho! Hey, ho! Some-bo-dy's think-ing of me." and "Hey, ho! Hey, ho! Some-bo-dy's think-ing of you.". The fourth section concludes with a dynamic marking of *Melody legato* and *Ped.* followed by an asterisk (*).

1. Tell, tell, what is my tho't like? Tell, tell, what can it be?
2. Tell, tell, what is my tho't like? Tell, tell, what can it be?

Tell, tell, what is my tho't like? Somebody's think-ing of me.
Tell, tell, what is my tho't like? Somebody's think-ing of you.

Hey, ho! Hey, ho! Some-bo-dy's think-ing of me.
Hey, ho! Hey, ho! Some-bo-dy's think-ing of you.

Melody legato

Ped.

*

A MAY SONG

Moderato

1. Birds are sing-ing a sil ver mel o - dy O - ver and
2. Throng-s a - round the bright May - pole clus - ter - ing, Braid-ing the

0 0 0 0 0 0 0 0 0 0

o - ver to greet the dawn; O mer - ry lads and maids, O
rib-bons of red and green This mer - ry morn of May, This

mer-ry lads and maids, Pluck flow-ers to strew on the lawn.
mer-ry morn of May, Are weav-ing a crown for the queen.

THE ITALIAN GARDEN

Moderato

Italian Folk Tune

Chil-dren with blos-soms lad-en Play in the gold-en I
One is a ros-y maid-en, Love-li-est flow'r in that

One is a rose - y maid - en, Love - li - est flow'r in that

tal ian gar den ; Nim-bly dance all a-round a-bout,Gai- ly
gold en gar den ; Hear her sing,“Tra-la - la - la - la ! 'Tis the

8 8 , V 8

prance all a-round a-bout, Light as air, how they ca-per a-long !
spring, tra-la - la - la - la ! 'Tis the birthday of blos-soms and song."

CHANTICLEER

ROUND

I

II

"Cock - a - doo - dle - doo!" } Roost-er is greet-ing a day that is new,
"Cock - a - doo - dle - doo!" } Wish-ing "the top o' the morning" to you.

After the first two songs on this page have been thoroughly learned, the class may be divided, one section singing "A May Song" while the other section sings "The Italian Garden."

THE WATERFALL

M. M. (St. Nicholas)
Andantino

1. A . moun - tain brook, one sun ny . day Ran
 2. And then it found a rock y . stair, All

p *molto legato*

Ped. * *Ped.* *

poco rit. *a tempo* *cresc.*

off . from home and lost its way; In plac - es nev - er .
 slipper-y, x and tum - bled there; Went down with such a .

with pedal
mf

dimin. *p*

seen be - fore, It . wan dered off . a . mile or more.
 might - y . fall, It . nev - cr . could climb back at all.

mf

dimin. *p*

KELVIN GROVE

Thomas Lyle
Allegretto

Scotch Tune



1. Let us haste to Kel vin Grove, bon - nie las - sie, O!
2. Let us wan der by the mill, bon - nie las - sie, O!
3. O . Kel - vin's banks are fair, bon - nie las - sie, O!



Thro' its maz - es let us rove, bon - nie las - sie, O!
To the cove be - side the rill, bon - nie las - sie, O!
When in sum - mer we are there, bon - nie las - sie, O!



Where the ros - es in their pride Deck the bon - nie din - gle - side,
Where the glens re-bound the call Of the roar-ing wa - ters' fall
There the May-pink's crim - son plume Throws a soft but sweet per - fume



Where the mid - night fair ies glide, bon - nie las - sie, O!
Thro' the moun - tain's rock y hall, bon - nie las - sie, O!
Round the yel low banks o' broom,bon - nie las - sie, O!

A LULLABY

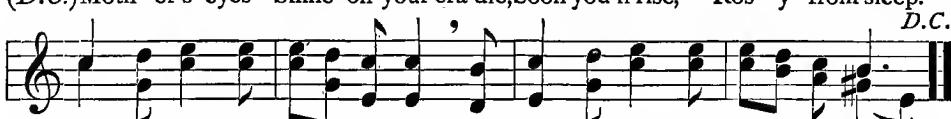
Basque Air

Quietly, with a swinging motion

FINE



1. Eyes of love, Shine on your cra-dle, Stars a bove, Watch-ing your sleep.
2. An - gel throngs Stand by your cra-dle Croon-ing songs, Watch-ing your sleep.
(D.C.) Moth - er's eyes Shine on your cra-dle; Soon you'll rise, Ros - y from sleep.



"Lull - a - by," the breezes sigh, And "Lull - a - by," the waves re - ply.
"Lull - a - by," the brooklet sings, And "Lull-a - by," the bel fry rings.

A MAY DANCE

Emile Waldteufel

Tempo di Valse

mp

1. May is here! May is here! Come, dance on the green! .
2. Sing a song, Sing a song, Here, un- der the trees; .

Rib-bons bright, Red and white, Braid them a-round the queen. .
Dance a - bout, In and out, Gay as the morn-ing breeze. .

MAGIC

Russian Folk Dance

Allegro

See the gold-en but-ter-flies a-bove us, Glist'-ning in the light, O!
{ Hap-py gold-en but-ter-flies a-bove us, Such a pret-ty sight, O!

They were once lit-tle cat-er-pil-lars, Wrapped in gray cocoons very tight,O!
{ Fai-ries woke all the cat-er-pil-lars, Then their wings grew out in the night,O!

THE HARE AND THE TURTLE

Adapted from AEsop
Allegretto

French Folk Tune



1. Once a hare that nim - bly ran Thro' a field of i - vy
2. "What's your work" the hare then said, "Have you ver - y much to
3. Hare starts off at break-neck speed, But the tur - tle stays be -



myr - tle Stopped his play to speak a word To a
do, sir?" "Run - ning rac es all day long; I will
hind him, Goes to sleep and wakes in time For the



ver - y drow - sy tur - tle. "Hey, good day!" the
run a race with you, sir." Said the hare, "I'll
breath - less hare to find him. Hare then said, "You've



hare cried out, "Are you feel-ing well, good neighbor?" "I'm quite well," his
take you up, For a race is just my line, sir; I will race you
played some trick? Are you tri-fling with my pow'r, sir?" Tur - tle said be -



friend re - plied, "But I'm rest ing from my la bor."
round the field, And the track is ver - y fine, sir."
tween two yawns, "I have beat you by an hour, sir."

THE WOODPECKER

ROUND

I

II



"Tap-a-tap-a-tap"—A bird in gray; Ob-serve him drive that drill in.
"Tap-a-tap-a-tap"—The worms must pay, And so he sends his bill in.

ARBOR DAY

Tempo di marcia

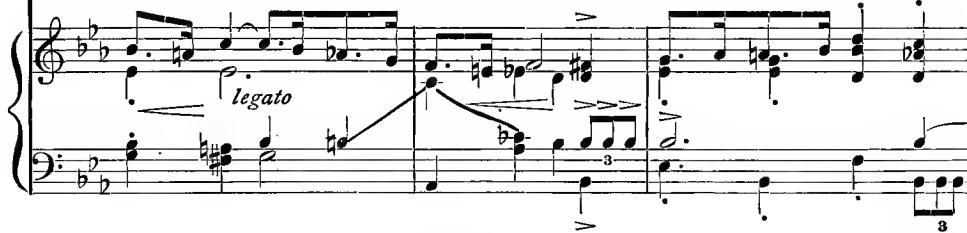
Herbert Fullerton



1. Tramp-ing thro' the for est, Sing - ing thro' the for - est,
 2. Home we go with treas-ure; La - bor won the treas - ure;



Spade in hand, We form a toil-er's band, Trans-plant-ing trees of prom-ise,
 Find a place For ev - 'ry tree to grace. We'll plant them on the highway,



Trees of shad - y prom-ise—That's the way we play On joyful Ar - bor Day.
 Shade the bar-ren highway! Fair - est time of May Is joy-ful Ar - bor Day.



THE SWING

Robert Louis Stevenson

*Allegretto**mf*

Wm. Luton Wood



1. How do you like to go up in a swing, Up in the air so blue?
 3. Till I look down on the gar-den so green, Down on the roof so brown,

*with Pedal**2da al Coda*

Oh, I do think it the pleasant-est thing Ev-er a child can do!
 Up in the air I go fly - ing a-gain. Up in the air and down.



2. Up in the air and o - ver the wall, Till I can see so wide, .



poco a poco cresc.

Riv - er and green trees and cat - tle and all, O - ver the coun - try -

poco a poco cresc.

poco ritard D.C. CODA

side. . . . Swing then, swing then, Up in the air so

poco ritard

mp

with Pedal

blue, . . . Swing then, swing then, High in the air so blue. .

f

*Ped. **

THE FARMYARD

Old London Folk Song

Allegro
mf

1. { Up was I on fa-ther's farm On a May - day morn - ing
 Feed - ing of my fa-ther's cows On a May - day morn ing
 2. { Up was I on fa-ther's farm On a May - day morn - ing
 Feed - ing of my fa-ther's goats On a May - day morn - ing

mf

1 2 ,

ear ly,
 (Omit) ear ly. With a moo, moo here, and a moo, moo there,
 ear ly, (Omit) ear ly. With a nan, nan here, and a nan, nan there,

Here a moo, there a moo, here a pret - ty moo; } Six pret-ty maids, come
 Here a nan, there a nan, here a pret - ty nan; }

This song may be continued by enumerating other animals and their cries, as sheep (baa-baa), ducks (cluck-cluck), etc.

THE FARMYARD

121

A musical score for 'The Farmyard' featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). The lyrics 'gang a - long o' me To the mer - ry green fields and the farm - yard.' are written below the notes.

A SUMMER SONG

Allegretto

A musical score for 'A Summer Song' in 6/8 time. The key signature is B-flat major. The melody consists of two staves of music.

1. 'Twas ear - ly,pearl - y morn - ing ; The air was keen, The grass was green, The
 2. A maid-en tripped it light - ly ; She trilled an air With ca-dence rare To

Continuation of the musical score for 'A Summer Song' in 6/8 time. The key signature is B-flat major. The melody continues on two staves.

brook - let run - ning free, For sum - mer time was dawn - ing ; The
 make the woods re joice. And Oh ! she sang so bright - ly The

Continuation of the musical score for 'A Summer Song' in 6/8 time. The key signature is B-flat major. The melody continues on two staves.

clouds were high, And blue the sky A - bove the leaf - y tree.
 birds of June All stopped their tune To hark the gold - en voice.

CLOVER

Moderato

A musical score for 'Clover' in 6/8 time. The key signature is B-flat major. The melody consists of two staves of music.

Clo - ver, when she falls a-sleep Down in fra - grant mead-ow deep,
 Dreams of gold - en hon - ey-bees,Dreams of birds that sing in trees ;

Continuation of the musical score for 'Clover' in 6/8 time. The key signature is B-flat major. The melody continues on two staves.

Folds her ti - ny leaves up tight, And dreams un - til the day - time ;
 All her dreams come true, I know, Each ros y morn of May - time.

A COMING-OUT PARTY

Harvey Worthington Loomis
Allegretto

Spanish Melody

Sheet music for "A COMING-OUT PARTY" by Harvey Worthington Loomis, set to a Spanish Melody in Allegretto tempo.

The music is written for two staves:

- Top Staff:** Treble clef, key signature of four sharps (F major), common time (indicated by 'C'). Dynamics: *mp*. The lyrics are:

 1. Pink lit - tle rose, and red lit tle rose, And
 2. White lit tle pink, and red lit tle pink, And

- Bottom Staff:** Bass clef, key signature of four sharps (F major), common time (indicated by 'C'). Dynamics: *mp*.

The lyrics continue on the bottom staff:

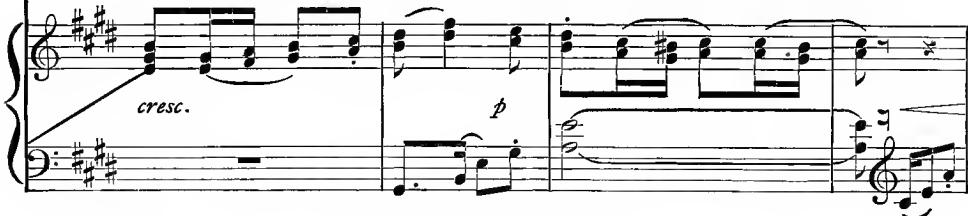
bright lit - tle, white lit tle rose ; White lit - tle pink, and
sweet lit - tle, pink lit - tle pink ; Each flow - er there, with

Then on the top staff:

red lit - tle pink, (As neat as a pink, I sup - pose,)
pearls in her hair, Had dressed for a tea, I should think ;



All in the morning sun-light Were just coming out for the air ;
There was the dain - ty tea-rose Who pour'd honey dew for the rest ;



"How do you do?" said white rose, "I'm well; how are you?" said pink rose ;
"Mine's ver-y cold," said moss-pink, (For she was a rath - er cross pink ;)



That was the way They start-ed the day—And bluebirds were there.
Then came a bee Who sang for his tea, And kissed ev - 'ry guest.



A GARDEN PARTY

Russian Folk Tune

Accomp. by N. Rimsky-Korsakov

Moderato

1. Sum - mer breez - es make a vis it in the gar - den;
2. Mer - ry lo - cust plays a fid - dle in the tree - top;
3. Hum - ming - birds have come to show their rain- bow feath - ers;

FINE



They have come . to say "Good Morn - ing" to the flow'rs;
 Yel low dai sies all are danc - ing in the grass;
 Hon ey - bees . are all in vit ed to the feast.



All the ros - es bow their pret - ty lit tle heads.
 Gold - en thrush - es pipe a tune up - on the flute.

BREEZE OF THE NIGHT
TWO-PART CANON

Andantino



1. Soft in the night comes a low sigh-ing breeze, Heard thro' the
2. Oft in the night it will wake once a - gain, Sweet o'er the



Soft in the night comes a low sigh-ing
Oft in the night it will wake once a -



trees; It will play with the spray of the foun - tain.
fen; And it sings as it wings to the moun - tain.



breeze, Heard thro' the trees; It will play with the spray.
gain, Sweet o'er the fen; And it sings as it wings.

PRAISE

Maestoso

Charles Francois Gounod



1. Lord of Lords and King of Kings! All the world with worship rings.
2. God of Light and Prince of Peace! Praise to thee shall nev - er cease.

Musical notation for the 'Praise' section by Charles Francois Gounod. The key signature is E major (no sharps or flats), and the time signature is common time (indicated by '2'). The melody consists of eighth and sixteenth notes. Dynamic markings include *f*, *legato*, >, >, >, >, >, >, *p*, *rall.*, *rall.*, and *Ped.**.

A DIFFERENT SONG

Frederick Winthrop

*Lively*Melody (abridged) by
Charles François Gounod

1. Who'd love the birds, if they all should sound the same? And who would
 2. Who'd love the flow'rs, if they all should look a - like? Or who would



hark to the winds, if they all should sound the same?
 roam thro' the fields, if they all should look a - like?



- Who'd like the waves, if they all should sound the same? Or who would
 Who'd watch the clouds, if they all should look a - like? Or who would



lis - ten to bab - bling brooks, if they all should sound the
 gaze at the moon and stars, if they all should look a -



same? How sad 'twould be if mol to vi - va ce and
 like? How strange 'twould be if all of the beau-ties of



len - to should sound the same, Or when we sing, if
 na - ture should look a - like One thing I know: I'm



for - te and pia - no should both of them sound the same
 ev - er so glad we don't all of us look a - like!

MY GARDEN

French Tune

Allegretto

1. I had a gar - den, fresh and fair, With man - y
 2. I can't re - mem - ber ev - 'ry flow'r Whose fra - grace

*p legato**rit.*

sweet things growing there That scented all the summer air—
 filled my gar-den bow'r Thro' sun-ny light or sil-ver show'r—

*espress.**rit. pp*

Mar-guer-ite and Bouncing Bet—I seem to see them smil - ing yet.
 One I loved the dear-est, tho'—Her name was La-dy Jacque-mi-not.*

*a tempo**rit. pp*

* Pronounce Jak-me-no

THE LORELEI

Heinrich Heine
tr. Katharine Whitmore
Moderato

Friedrich Silcher

1. A feel - ing of sad - ness comes o'er me Whose
 2. A - bid - eth the love li - est maid - en A -
 3. A fish - er - man fares on the wa - ter, Nor

 source could scarce be told ; The shad ow - y scene be -
 bove the riv er there ; With glit ter - ing jew - els
 heeds the rocks a head ; His gaze on the Rhine's fair

 fore me Re - calls a leg - end of old : .
 la - den She combs her glis - ten - ing hair ; .
 daugh - ter, His course by mel - o dy led. .

 'Neath cliffs with their sil ver - y foun - tains The
 Bright gold is the comb she is ply - ing, The
 Ah me, for the his to ry tra gic, Re -

 Rhine in si lence flows, While o - ver the dis - tant
 while she croons an air ; - Its ech o thro' twi - light
 hearsed with ba - ted breath ! For thus with her song of

 moun - tains The ru - by sun - set glows.
 sigh - ing A wakes en - chant-ment rare. .
 ma - gic She lured him to his death.

COMMUNITY SONGS

THE ASH GROVE

Adapted from John Oxenford's translation

Allegretto

Welsh Folk Tune



- I. The ash grove, the ash grove to mu - sic is wak - ing ! The
 2. My lips smile for glad-ness, my heart leaps with lightness, In
 (D.C.) With soft whis - pers lad - en, its leaves rus - tle o'er me, The
 (D.C.) And oth - ers are there, look-ing down - ward to cheer me, The

FINE



harp thro' it play - ing has lan - guage for me. When -
 dreams of the fu - ture my spir - it takes cheer ; For
 ash grove, the ash grove a - lone is my home !
 ash grove, the ash grove a lone is my home !



e'er the bright light thro' its branch - es is break - ing, A
 who would e'er bring to the grove in its bright-ness A



host of kind fac es is gaz - ing on me. The
 spir - it of sad - ness or thoughts that were drear ? In



friends of my child-hood a - gain are be fore me, Each
 ev 'ry green nook kind - ly fac - es seem near me ; I

D.C.



step wakes a mem - 'ry as free - ly I roam ;
 lift up my eyes to the broad leaf - y dome,

OLD FOLKS AT HOME

Stephen C. Foster
Andante espressivo

Stephen C. Foster

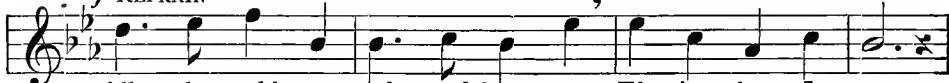


1. Way down up - on de Swa - nee rib-ber, Far, far a - way,
All up and down de whole cre - a - tion Sad - ly I roam,
2. All round de lit - tle farm I wan-der'd When I was young,
When I was play-ing wid my brud-der, Hap - py was I,
One lit - tle hut a - mong de bush-es, One dat I love,
3. When will I see de bees a - hum-min' All 'round de comb?



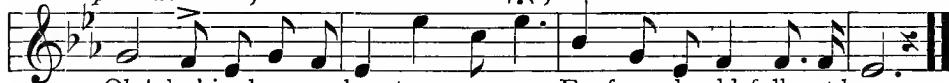
Dere's wha my heart is turning eb-ber, Dere's wha de old folks stay.
Still long-ing for the old plan-ta - tion, And for de old folks at home.
Den man - y hap-py days I squander'd, Man - y de songs I sung.
Oh ! take me to my kind old mudder, Dere let me live and die.
Still sad - ly to my mem - 'ry rush-es, No mat-ter where I rove.
When will I hear de ban - jo tummin', Down in my good old home?

f REFRAIN



All de world ain sad and drear - y, Eb - 'ry-where I roam;

p Slower



Oh ! darkies, how my heart grows weary, Far from de old folks at home.

LOVELY EVENING

I *mp*

ROUND



Oh, how love - ly is the eve - ning, is the eve - ning

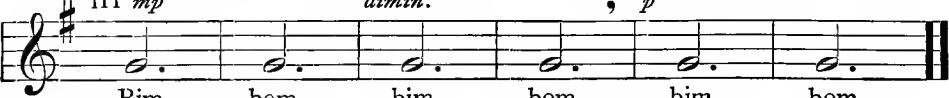
II *mp*



When the bells are sweet - ly ring ing, sweet ly ring - ing,

III *mp*

dimin.



Bim, bom, bim, bom, bim, bom.

LONG, LONG AGO

T. H. Bayly

T. H. Bayly



1. Tell me the tales that to me were so dear, Long, long a - go,
2. Do you re-mem-ber the path where we met, Long, long a - go,
3. Though by your kindness my fond hopes were raised, Long, long a - go,



Long, long a - go; Sing me the songs I de - light - ed to hear,
 Long, long a - go? Ah, yes, you told me you ne'er would for - get,
 Long, long a - go; You, by more el o-quent lips have been praised,



Long, long a - go, long a - go. Now you are come, all my
 Long, long a go, long a - go. Then to all oth - ers my
 Long, long a - go, long a go. But by long ab - sence your



grief is re - moved, Let me for - get that so
 smile you pre - ferred, Love when you spoke gave a
 truth has been tried, Still to your ac - cents I



long you have roved, Let me be - lieve that you
 charm to each word, Still my heart trea - sures the
 lis ten with pride, Blest as I was when I



love as you loved, Long, long a - go, long a go.
 prais - es I heard, Long, long a go, long a - go.
 sat by your side, Long, long a go, long a - go.

FLOW GENTLY, SWEET AFTON

Robert Burns

Andante con moto

James E. Spilman



1. Flow gent - ly, sweet Af - ton, a - mong thy green braes; Flow
 2. Thy crys - tal stream,Af - ton, how love - ly it glides, And



gent - ly, I'll sing thee a song in thy praise; My Ma - ry's a -
 winds by the cot where my Ma ry re - sides; There oft, as mild



sleep by thy mur-mur - ing stream,Flow gent-ly, sweet Af - ton, dis -
 eve - ning sweepso - ver the lea, Thy sweet scented groves shade my



turb not her dream. Thou dove whose soft ech-o re-sounds from the
 Ma - ry and me. Flow gent - ly,sweet Af - ton, a - mong thy green



hill, Thou green-crest - ed lap - wing with noise loud and
 braes, Flow gent - ly, sweet riv - er, the theme of my



shrill, Ye wild whist - ling war - blers, your mu sic for -
 lays ; My Ma - ry's a - sleep by thy mur - mur - ing



bear ; I charge you, dis - turb not the slum-ber ing fair.
 stream, Flow gent - ly, sweet Af - ton, dis - turb not her dream.

con, with; moto, motion

OLD DOG TRAY

Stephen C. Foster
Andantino

Stephen C. Foster



1. The morn of life is past, And eve-ning comes at last; It
2. The forms I called my own Have van-ished one by one; The
3. When tho's re-call the past, His eyes are on me cast, I



brings me a dream of a once . hap - py day, Of
loved ones, the dear ones have all . . . passed a way; The
know . he feels what my break-ing heart would say; Al -



mer - ry forms I've seen Up - on the vil - lage green, ♪
hap - py smiles have flown, Their gen - tle voic - es gone, I've
tho' he can not speak, I'll vain - ly, vain - ly seek A

REFRAIN



Sport-ing with my old dog Tray.
noth-ing left but old dog Tray. } Old dog Tray, ev - er faith-ful;
bet - ter friend than old dog Tray. }



Grief can-not drive him a - way; He's gen-tle, he is kind, I'll



nev - er, nev - er find A bet - ter friend than old dog Tray.

SWEET AND LOW

Alfred, Lord Tennyson

Larghetto

Joseph Barnby



1. Sweet and low, sweet and low, Wind of the west - ern sea, Low, low,
 2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon. Rest,rest on



breathe and blow,Wind of the west - ern sea. O - ver the roll - ing wa - ters go,
 mother's breast,Fa - ther will come to thee soon. Father will come to his babe in the nest.



Come from the dy - ing moon and blow, Blow him a - gain to me. .
 Sil - ver sails all out of the west, Un - der the sil - ver moon.



Larghetto, slow, but not so slow as *largo*

While my lit tle one, while my pret ty one sleeps. . . .
Sleep, my lit tle one, sleep, my pret ty one, sleep. . . .

PRAISE THE LORD, YE HEAVENS, ADORE

Rev. R. Mant

Josef Haydn

1. Praise the Lord, ye Heav'ns, a - dore him, Praise him, an - gels, in the height:
2. Praise the Lord, for he is glo - rious, Nev er shall his prom-ise fail:

Sun and moon re-joice be fore him: Praise him, all ye stars of light.
God hath made his saints vic to - rious: Sin and death shall not pre - vail.

Praise the Lord, for he hath spo-ken; Worlds his might - y voice o - obeyed;
Praise the God of our sal - va - tion; Hosts on high his pow'r pro - claim;

Laws which nev -er shall be bro - ken, For their guid-ance he hath made.
Heav'n and earth, and all cre - a - tion Laud and mag - ni fy his name.

AMERICA

Samuel Francis Smith

Henry Carey



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God! to thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died; Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that
 To thee we sing; Long may our land be bright With free -dom's





pil - grim's pride; From ev - 'ry moun - tain side Let Free - dom ring !
 tem - pled hills ; My heart with rap - ture thrills Like that a - bove.
 breathe par-take ; Let rocks their si lence break, The sound pro - long.
 ho - ly light ; Pro tect us by thy might, Great God, our King !

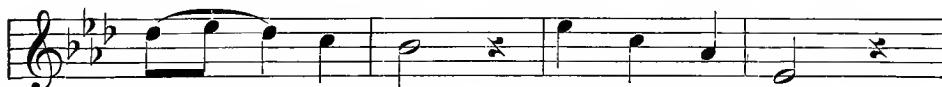


COME, THOU ALMIGHTY KING

Felice de Giardini



1. Come, thou Al - might - y King, Help us thy
 2. Come, Ho - ly Com fort er, Thy sa cred



name . . . to sing, Help us to praise !
 wit - ness bear, In this glad hour !



Fa - ther all glo ri - ous, O'er all vic to - ri - ous,
 Thou who al - might - y art, Now rule in ev - 'ry heart,



Come and reign o - ver us, An - cient of days!
 And ne'er from us de part, Spir it of power !

THE STAR-SPANGLED BANNER

Francis Scott Key

John Stafford Smith



1. Oh, say, can you see, by the dawn's ear - ly light, What so
 2. On the shore, dim - ly seen thro' the mist of the deep, Where the
 3. Oh, thus be it ev er when free-men shall stand Be



proud - ly we hailed at the twi - light's last gleam-ing? Whose broad
 foe's haugh - ty host in dread si - lence re pos es, What is
 tween their loved home and the war's des - o la tion, Blest with



stripes and bright stars thro' the per - il ous fight, O'er the
 that which the breeze, o'er the tow - er - ing steep, As it
 vic - t'ry and peace, may the Heav'n-res-cued land Praise the



ram-parts we watched, were so gal - lant - ly stream - ing. And the
 fit ful - ly blows, half-con-ceals, half dis - clos - es? Now it
 Pow'r that hath made and pre-served us, a na - tion. Then



rock - ets' red glare, the bombs burst-ing in air, Gave
 catch - es the gleam of the morn - ing's first beam, In full
 con - quer we must, when our cause it is just, And

REFRAIN



proof thro' the night that our flag was still there. Oh,
 glo ry re flect - ed, now shines on the stream. 'Tis the
 this be our mot - to, "In . God is our trust." And the

say, does the star - span-gled ban - ner yet wave O'er the
 star - span gled ban - ner, Oh long may it wave O'er the
 star - span - gled ban - ner, in tri umph shall wave O'er the
 land of the free and the home of the brave! ||

COLUMBIA, THE GEM OF THE OCEAN

D. T. Shaw

D. T. Shaw

Marziale

1. O Co-lum bia! the gem of the o cean, The
2. When war wing'd its wide des o - la tion, And
3. The star span - gled ban ner bring hith - er, O'er Co -

home of the brave and the free, The shrine of each pa-triot's de -
 threat-en'd the land to de - form, The ark then of freedom's foun -
 lum-bia's true sons let it wave; May the wreaths they have won never

vo - tion, A . world of -fers hom-age to thee! Thy
 da - tion, Co - lum bia rode safe thro' the storm ; With the
 with - er, Nor its stars cease to shine on the brave. May the



man dates make he roes as - sem ble, When
gar - land of vic - t'ry a round her, When so
ser - vice u nit - ed ne'er sev - er, But



Lib - er - ty's form stands in view; Thy ban - ners make tyr - an - ny
proud - ly she bore her brave crew, With her flag proudly float - ing be -
hold to their col - ors so true; The Ar - my and Na - vy for -



trem ble, When borne by the red, white, and blue.
fore her, The boast of the red, white, and blue.
ev er! Three cheers for the red, white, and blue!

REFRAIN



When borne by the red, white, and blue, When borne by the red,
The boast of the red, white, and blue, The boast of the red,
Three cheers for the red, white, and blue, Three cheers for the red,



white, and blue, Thy ban - ners make tyr - an - ny
white, and blue, With her flag proud - ly float - ing be -
white, and blue, The Ar - my and Na - vy for -



trem - ble, When borne by the red, white, and blue.
fore her, The boast of the red, white, and blue!
ev - er! Three cheers for the red, white, and blue!

ITALIAN TERMS COMMONLY USED IN MUSIC

<i>Accelerando</i>	.	.	.	.	.	(äk-sĕl-ĕr-än-dō)	.	.	Gradually faster
<i>Ad libitum</i>	.	.	.	.	.	(ăd-lĭb-ĭ-tŭm)	.	.	At pleasure
<i>Adagio</i>	.	.	.	.	.	(á-dă-ÿjō)	.	.	Slow; leisurely
<i>Al</i>	.	.	.	.	.	(äl)	.	.	To the
<i>Alla</i>	.	.	.	.	.	(ăl-lă).	.	.	In the style of
<i>Allegretto</i>	.	.	.	.	.	(ăl-lă-grĕt-tō)	.	.	Slower than <i>Allegro</i>
<i>Allegro</i>	.	.	.	.	.	(ăl-lă-grō)	.	.	Quick; lively
<i>Andante</i>	.	.	.	.	.	(än-dăñ-tă)	.	.	Moderately slow
<i>Andantino</i>	.	.	.	.	.	(än-dăñ-tē-nō)	.	.	Faster than <i>Andante</i>
<i>Assai</i>	.	.	.	.	.	(äs-să-ĕ)	.	.	Very
<i>Attacca</i>	.	.	.	.	.	(ăt-tăk-kă)	.	.	Begin without pausing
<i>Ben</i>	.	.	.	.	.	(bĕn)	.	.	Well
<i>Cantabile</i>	.	.	.	.	.	(kän-tă-bĕ-lă)	.	.	In a singing style
<i>Coda</i>	.	.	.	.	.	(kō-dă)	.	.	A few closing measures
<i>Col or con</i>	.	.	.	.	.	(kōl, kōn)	.	.	With
<i>Commodo</i>	.	.	.	.	.	(kōm-mō-dō)	.	.	Leisurely; convenient
<i>Crescendo (cresc.)</i>	.	.	.	.	.	(krĕ-shĕn-dō)	.	.	Gradually louder
<i>Da Capo (D.C.)</i>	.	.	.	.	.	(dă-kă-pō)	.	.	From the beginning
<i>Dal Segno (D.S.)</i>	.	.	.	.	.	(dăl-să-nyō)	.	.	From the sign 
<i>Decrescendo</i>	.	.	.	.	.	(dă-krĕ-shĕn-dō)	.	.	Gradually softer
<i>Delicato</i>	.	.	.	.	.	(dĕl-ĕ-kă-tō)	.	.	Delicate
<i>Di</i>	.	.	.	.	.	(dĕ)	.	.	Of
<i>Diminuendo (dim.)</i>	.	.	.	.	.	(dĭ-mĭn-ū-ĕn-dō)	.	.	Gradually softer
<i>Dolce</i>	.	.	.	.	.	(dōl-tshā)	.	.	Sweet
<i>E or ed</i>	.	.	.	.	.	(ă or ād)	.	.	And
<i>Espressivo</i>	.	.	.	.	.	(ĕs-prĕs-ĕ-vō)	.	.	With expression
<i>Fine</i>	.	.	.	.	.	(fĕ-nă)	.	.	The end
<i>Forte (f)</i>	.	.	.	.	.	(fōr-tă)	.	.	Loud
<i>Fortissimo (ff)</i>	.	.	.	.	.	(fōr-tăs-ĕ-mō)	.	.	Very loud
<i>Giocoso</i>	.	.	.	.	.	(jīō-kō-sō)	.	.	Playful
<i>Gioioso</i>	.	.	.	.	.	(jīō-yō-sō)	.	.	Joyfully
<i>Grazioso</i>	.	.	.	.	.	(gră-tsĕ-ă-sō)	.	.	Gracefully
<i>Larghetto</i>	.	.	.	.	.	(lăr-gĕt-tō)	.	.	Less slow than <i>Largo</i>

<i>Largo</i>	.	.	.	.	.	(lärgō)	.	.	.	.	.	Broad and slow
<i>Legato</i>	.	.	.	.	.	(lä-gä-tō)	.	.	.	.	.	" Bound " ; smoothly
<i>Leggiere</i>	.	.	.	.	.	(lëd-jä-rō)	.	.	.	.	.	Lightly
<i>Lento</i>	.	.	.	.	.	(lëntō)	.	.	.	.	.	Slow
<i>Ma</i>	.	.	.	.	.	(mä)	.	.	.	.	.	But
<i>Maestoso</i>	.	.	.	.	.	(mä-ës-tō-sō)	.	.	.	.	.	Majestic
<i>Marcato</i>	.	.	.	.	.	(mär-kä-tō)	.	.	.	.	.	With emphasis
<i>Marzia</i>	.	.	.	.	.	(mär-tsë-ä)	.	.	.	.	.	A march
<i>Marziale</i>	.	.	.	.	.	(mär-tsë-ä-lë)	.	.	.	.	.	In a martial manner
<i>Meno</i>	.	.	.	.	.	(mä-nö)	.	.	.	.	.	Less
<i>Menuetto</i>	.	.	.	.	.	(më-nöö-ët-tō)	.	.	.	.	.	A minuet
<i>Mezzo (m)</i>	.	.	.	.	.	(mëd-zo)	.	.	.	.	.	Half ; medium
<i>Moderato</i>	.	.	.	.	.	(môd-ë-rä-tō)	.	.	.	.	.	In moderate tempo
<i>Molto</i>	.	.	.	.	.	(môl-tō)	.	.	.	.	.	Much ; very
<i>Mosso</i>	.	.	.	.	.	(môs-sô)	.	.	.	.	.	Rapid
<i>Moto</i>	.	.	.	.	.	(mô-tô)	.	.	.	.	.	Motion
<i>Non</i>	.	.	.	.	.	(nön)	.	.	.	.	.	Not
<i>Pianissimo (pp)</i>	.	.	.	.	.	(pë-ä-nës-i-mö)	.	.	.	.	.	Very soft
<i>Piano (p)</i>	.	.	.	.	.	(pë-ä-nö)	.	.	.	.	.	Soft
<i>Piu</i>	.	.	.	.	.	(pyöö)	.	.	.	.	.	More
<i>Poco a poco</i>	.	.	.	.	.	(pö-kö ä pö-kö)	.	.	.	.	.	Little by little
<i>Presto</i>	.	.	.	.	.	(prës-tō)	.	.	.	.	.	Very fast
<i>Primo</i>	.	.	.	.	.	(prë-mö)	.	.	.	.	.	First
<i>Rallentando (rall.)</i>	.	.	.	.	.	(rä-lën-tän-dö)	.	.	.	.	.
<i>Ritardando (rit.)</i>	.	.	.	.	.	(rä-tär-dän-dö)	.	.	.	.	.	Gradually slower
<i>Ritenuto (riten.)</i>	.	.	.	.	.	(rä-të-n ö-tö)	.	.	.	.	.
<i>Semplice</i>	.	.	.	.	.	(sëm-plé-tshë)	.	.	.	.	.	Simple ; unaffected
<i>Sempre</i>	.	.	.	.	.	(sëm-prä)	.	.	.	.	.	Always
<i>Senza</i>	.	.	.	.	.	(sën-tsä)	.	.	.	.	.	Without
<i>Sforzando</i>	.	.	.	.	.	(sför-tsän-dö)	.	.	.	.	.	Strongly accented
<i>Simile</i>	.	.	.	.	.	(së-mé-lä)	.	.	.	.	.	In the same manner
<i>Sostenuto</i>	.	.	.	.	.	(sös-tä-nöö-tö)	.	.	.	.	.	Sustained
<i>Staccato</i>	.	.	.	.	.	(sta-kä-tö)	.	.	.	.	.	Detached ; separated
<i>Tempo; a tempo</i>	.	.	.	.	.	(tëm-pö)	.	.	.	.	.	Time ; in time
<i>Tenuto</i>	.	.	.	.	.	(tä-nöö-tö)	.	.	.	.	.	Hold the full value
<i>Troppo</i>	.	.	.	.	.	(tröp-pö)	.	.	.	.	.	Too much
<i>Tutti</i>	(tööt-të)	All together
<i>Vigoroso</i>	(vë-gö-rö-sö)	Energetic
<i>Vivace</i>	(vë-vä-tshë)	In a spirited manner

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